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ANTHON'S SERIES OF CLASSICAL WORKS
FOR SCHOOLS AND COLLEGES.

FROM WILLIAM A. DUER, LL.D., PRESIDENT OF COLUMBIA COLLEGE, IN THE CITY OF NEW-YORK.

Columbia College, N. Y., May 4, 1838.

Messrs. HARPER & BROTHERS,

Gentlemen—I have examined the first three volumes issued from your press, of a series of classic works now in the course of preparation by Professor Anthon of this college, with a view to furnish accurate and uniform editions of all the classical authors of antiquity read in our colleges and schools, to be printed from the best texts, and accompanied by such a commentary in the English language as may effectually aid the student in overcoming the difficulties of the original, and at the same time open to him the wide field of mental discipline and culture afforded by classical pursuits and the auxiliary studies connected with these.

From the manner in which this undertaking has been so far executed, as well as from the established character and reputation of Professor Anthon as a scholar, his experience as an instructer, and the accuracy and judgment previously evinced by him as an editor and commentator, I can entertain no doubt of the success of the enterprise, so far as his editorial labours and your own skill and experience as publishers are concerned; and I trust that, from the increasing value of classical studies in the estimation of the public, this judicious and spirited effort to facilitate and promote so important a branch of education will be duly appreciated and liberally rewarded.

I remain, gentlemen,
Your obedient servant,
W. A. DUER.

FROM WILBUR FISK, D.D., PRESIDENT OF THE WESLEYAN UNIVERSITY, AT MIDDLETOWN, CONN.

Messrs. HARPER & BROTHERS,

Gentlemen—I am highly gratified to notice that you have commenced a series of the classics under the editorial supervision of that accomplished scholar, Professor Anthon of Columbia College. No man in our country is better qualified for this office than Professor Anthon. To show in what estimation he is held in England as a classical scholar, it need only be known that an edition of his "Horace" has been published in London, and the publishers informed me that the entire edition had met with a ready sale; showing that, notwithstanding the numerous editions of this standard work by the first scholars in England, the credit of the work by our American scholar had carried it successfully through the English market, and that, too, by virtue of its intrinsic merit. Your editions of his Cæsar, Cicero, and Sallust are now before me, and show that there is no falling off from the reputation of the edition of Horace. The copious notes and commentaries cannot fail to shed a flood of light upon the mind of the young student, and will contribute much, I trust, to foster in the rising generation of scholars a taste for the ancient classics.

Yours respectfully,
May 8, 1838. WILBUR FISK.

From H. Humphrey, D.D., President of Amherst College, at Amherst, Mass.

Messrs. Harper,

Gentlemen—I am very happy to see that you have undertaken to furnish uniform editions of the Latin classics for the use of our grammar schools and higher seminaries of learning. Professor Anthon deserves and will receive the thanks of the public for the labour which he has so judiciously and successfully bestowed upon Sallust, Cæsar, and Cicero. The explanatory notes or commentaries are more copious and comprehensive than those of any other edition I have seen, and much better adapted to the wants of young students. Among the most valuable of these notes are those which divert attention to the beautiful uses of the moods and tenses, and explain the delicate shades of meaning and peculiar beauties that depend upon them, which our language often expresses imperfectly and with difficulty, and which young learners rarely regard. The explanations of the force and meaning of the particles are also very useful.

The historical, geographical, and other indexes are also highly valuable, furnishing the student, as they do, with felicitous illustrations of the text, and much general information.

The text seems to be settled with much care and ability. The editions adopted as the basis or referred to as authority are those in the highest repute among scholars. The typographical execution is very fine, and this is a high merit. The wretched reprints of foreign editions of the classics, got up in cheap offices, on wretched paper, with incompetent proof-readers and no editors, to which, until within a very few years, our students have been universally condemned, have, by taking them young, been as successful in making them uncertain and inaccurate scholars as if that had been one of the main objects of the publishers. School books of all kinds, instead of being the worst (as they often are), should be the most carefully printed books we have.

H. Humphrey.

May 15, 1838.

From the Christian Advocate and Journal.

Anthon's Cæsar.—It is with great pleasure that we perceive that the Messrs. Harper are continuing their excellent series of American classics, under the authority and editorship of that erudite and mature scholar, Professor Anthon. This is the third of the series, professing to be for the use of schools and colleges, but, in truth, so correct in text, so elaborate in commentaries, so vastly superior, in clearness, depth, and variety of information, to any which have gone before, that no man, however thoroughly imbued with classic lore, has any right to consider these admirable works beneath his notice, or suited only to the half-formed intellect of young beginners. "Sallust" and "Cicero" preceded "Cæsar;" and though excellent, were neither of them, we conceive, quite equal to the present work, on which no pains have been spared that the most painful research and the keenest habits of literary disquisition can accomplish. In addition to a complete series of notes, explanatory and critical, it possesses three copious indexes of history, antiquities, and

geography, the first book of the Greek paraphrase (hitherto unpublished in America), and a set of well-executed plans and drawings of battles, sieges, &c., exceedingly well qualified to elucidate any obscurities of the text. We hail its appearance, and shall look anxiously for its successors, as a most valuable addition to the literary treasures of our country.

FROM THE NEW-YORK COURIER AND ENQUIRER.

Cæsar's Commentaries on the Gallic War, &c. By Charles Anthon, LL.D.—Harper & Brothers, Cliff-street—Being the third of their edition of American school and collegiate classics, has just made its appearance. The profound scholar under whose supervision these excellent works are put forth to the world is as well known on the Continent of Europe as he is on our own shores; and is, perhaps, the only son of America who has ever attained that degree of fame for classical attainments which should constitute him an authority second, if second, only to the great names of English or of German criticism—the Heynes and Bruncks, the Elmsleys and the Porsons, and the Bentleys, who have devoted so much time and labour to minute investigation and clear exposition of the great works of old. The Sallust, Cicero, and Cæsar are not, perhaps, quite equal, nor, indeed, are they intended to be so, in deep lore, to his great work, the Horace, which is, perhaps, the *best*, decidedly the most lucid and explanatory edition ever published of Rome's lyric bard and satirist; but they are eminently adapted to the minds of the young; nor need the ripest scholar blush to own that he has reaped both profit and amusement from their accurate and varied notes. Of the three latter publications, the Cæsar is in all respects the best, and is unquestionably superior to any pre-existing copy of the journal of the great captain, orator, and statesman of earth's most mighty empire.

FROM THE NEW-YORK EVENING STAR.

The Harpers have just issued from their press, nothing daunted by the evil times, an edition of *Cæsar's Commentaries*, edited by Professor Anthon of Columbia College, which, in every point of view, surpasses anything that has yet been published of the works of the great dictator. The type is beautiful, both Latin and *Greek*, for we have not only the complete journal in the grave, chaste, and even style of the tongue in which it was written, but the first book of the Greek Paraphrase, a work not generally known, and both curious as a matter of philological interest and useful as elucidatory to the text. The notes are all that notes can be; copious but not diffuse, learned but not pedantic, luminous, and replete with varied and most entertaining knowledge. Three indexes, historical, arthæological, and geographic, are appended, and add much, as do the clear cuts of sieges, battles, camps, and military works, to the utility and beauty of the book. The series, which commenced with Cicero and Sallust, is ably maintained before us, and will, we understand, be continued through all the classics usually read in schools and colleges. In conclusion we can only say that, if they meet with the support they merit, neither the editor nor publishers will meet a small reward.

From the New-York American.

Cæsar's Commentaries on the Gallic War, with the First Book of the Greek Paraphrase. By Charles Anthon, LL.D. New-York: Harper & Brothers.—This is a beautiful edition, with very valuable notes, by a hand every way competent. It forms a most valuable addition to the stock of useful classics published by the Harpers. It is on the same plan with the Sallust and Cicero, edited by Professor Anthon, and contains many valuable corrections from the Greek Paraphrase, which has been referred to in all doubtful cases, and the first book of which is appended, both as a literary curiosity and an easy introduction to the study of that language.

From the Knickerbocker Magazine.

Cæsar's Commentaries on the Gallic War, and the First Book of the Greek Paraphrase, with English Notes, critical and explanatory, Plans of Battles, Sieges, &c., and Historical, Geographical, and Archæological Indexes. By Charles Anthon, LL.D. Harper & Brothers, Cliff-street. —It is with very sincere pleasure that we perceive that the enterprising publishers from the press of whom this very valuable classic issued a few weeks since, are turning their attention steadily to the promulgation of classical knowledge, through the medium of a series of works edited under the supervision of that sound and ripe scholar, Professor Anthon of Columbia College. * * * * * * * * It was, therefore, as we have said above, with very sincere pleasure that we became acquainted with the determination of the Messrs. Harper, and that we received evidence and earnest of their good faith in the excellent school editions of Sallust and Cicero, which they have previously put forth, and, above all, in the work which furnishes the matter for this notice. The Horace of the same gentleman, a work displaying the most entire acquaintance with his subject, the deepest research, and the soundest judgment, united to a severe and practised taste, has already received the stamp of universal approbation; being generally admitted, even on the continent of Europe, to be the best existing edition of that poet, and being almost universally adopted in the schools and colleges of England. With regard to the Sallust and Cicero, they fully equalled, in ability and fitness for that scale of intellect to which they were intended to apply, their predecessor; and the Cæsar, with its admirable notes, full of all that boys can require and of much that men may read with interest and profit; with its indexes, clear, comprehensive, and, at the same time, highly entertaining; with its well-executed plans and sketches, affording admirable illustrations of the text, and with the curious and rarely-published paraphrase, is in no degree inferior, or, rather, is so far superior to the earlier numbers of the series, that it may safely be pronounced the best schoolbook ever published in this or any other country. The editor and publishers have vied with each other; and, the one in matter, the others in manner, have been most eminently successful, and may be most justly proud of their beneficial labours; for if he has been termed the most useful member of a state who causes two blades of grass to spring up where but one grew before, what name shall be applied to him who calls forth two ideas in the place of one from that most noble field, when cultivated duly, the mind of rational and thinking man.

A GRAMMAR

OF THE

GREEK LANGUAGE,

FOR THE

USE OF SCHOOLS AND COLLEGES.

BY

CHARLES ANTHON, LL.D.,

JAY-PROFESSOR OF THE GREEK AND LATIN LANGUAGES IN COLUMBIA COLLEGE, NEW-YORK, AND RECTOR OF THE GRAMMAR-SCHOOL.

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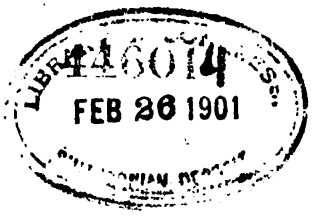

TO

THE REV. WILBUR FISK, D.D.,

PRESIDENT OF THE WESLEYAN UNIVERSITY,

This Work is Inscribed

AS A TRIBUTE OF SINCERE RESPECT

TO ONE, IN WHOM HUMAN LEARNING IS SO ADMIRABLY BLENDED WITH THAT BETTER AND PURER KNOWLEDGE, WITHOUT WHICH IT IS COMPARATIVELY VALUELESS.

PREFACE.

THE author's object, in preparing the present work, was to furnish the student with such a view of the leading features in the Grammar of the Greek Language as might prove useful to him, not only at the commencement of his career, but also during its whole continuance. Nothing has therefore been omitted, the want of which might in any degree retard his progress; and yet, at the same time, the work has been brought within such limits as will render it easy of reference and not deter from perusal. The best and latest authorities have been carefully consulted, and every effort has been made to exhibit a concise outline of all the leading principles of Greek Philology. Under the head of Prosody the author has given merely a brief collection of rules, as the larger work on this subject, now in the press, and which will appear in a few weeks, will be found to contain all that is requisite in this department of instruction. To that same work the author has been compelled to transfer the remarks on the analogies of the Indo-Germanic tongues, which were originally intended to form part of the present volume. It was found, as the Grammar advanced towards its completion, that the addition of these analogies would

make it too large in size; and, although a work like the present is certainly the true one for such a discussion, yet it is hoped that the remarks in question will not be out of place even at the end of a work on Greek Prosody. The subject of these analogies is a curious and important one, and is destined to exert a powerful influence on the future prosecution of grammatical studies in both the Greek and Latin languages. It is better, therefore, to give it a somewhat extended consideration, and not curtail it of its fair proportions. Ample room will be allowed for the accomplishment of this object in the metrical work to which the author has just alluded.

Columbia College, May 21, 1838.

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GREEK GRAMMAR.

I. THE ALPHABET.[1]

The Greek alphabet consists of twenty-four letters, namely:

Α, α,	Ἄλφα,	Alpha,	a.
Β, β, ϐ,	Βῆτα,	Beta,	b.
Γ, γ, ϝ,	Γάμμα,	Gamma,	g.
Δ, δ,	Δέλτα,	Delta,	d.
Ε, ε,	Ἒψῑλόν,	Epsīlon,[2]	ĕ.
Ζ, ζ,	Ζῆτα,	Zeta,	z.
Η, η,	Ἦτα,	Eta,	ē.
Θ, ϑ, θ,	Θῆτα,	Theta,	th.
Ι, ι,	Ἰῶτα,	Iōta,	i.
Κ, κ,	Κάππα,	Kappa,	k.
Λ, λ,	Λάμβδα,	Lambda,	l.
Μ, μ,	Μῦ,	Mu,	m.
Ν, ν,	Νῦ,	Nu,	n.
Ξ, ξ,	Ξῖ,	Xi,	x.
Ο, ο,	Ὄμικρον,	Omĭcron,[3]	ŏ.
Π, π,	Πῖ,	Pi,	p.
Ρ, ρ,	Ῥῶ,	Rho,	r.
Σ, σ, (when final, ς)[4]	Σίγμα,	Sigma,	s.
Τ, τ,	Ταῦ,	Tau,	t.
Υ, υ,	Υ̓͂ψῑλόν,	Upsilon,[5]	u.
Φ, φ,	Φῖ,	Phi,	ph.
Χ, χ,	Χῖ,	Chi,	ch.
Ψ, ψ,	Ψῖ,	Psi,	ps.
Ω, ω,	Ὦμέγα,	Omĕga,	ō.

1. Consult Excursus 1, at the end of this volume.

2. Smooth, or unaspirated *e*; so called to distinguish it from H, which was anciently one of the marks of the rough breathing, or aspirate.

3. Small *o*, to distinguish it from *omega* (ω), or great (i. e., long) *o*.

4. The German scholars have introduced the practice of using ς at the end of syllables likewise, when they make an entire word with which another is compounded; as, *δυσμενής, εἰσφέρω, προσεῖπον*. But this practice, which has not even the authority of MSS. in its favour, cannot be systematically introduced without inconvenience to orthography; and it is not agreeable to the genius of the ancients, who were not accustomed to separate, by the understanding, the different parts of discourse.

5. Smooth *υ*, to distinguish it from the aspirated *υ* (Ὑ), which was one of the ancient signs of the digamma, and also passed into the Latin V, as, VIDI, AIVOM.

II. PRONUNCIATION OF THE LETTERS.[1]

A, when long, is sounded like the English *a* in *far*; when short, like the *a* in *fat*.

Γ, before a vowel, like the hard English *g*; but before another γ, and also before κ, γ, ξ, χ, is sounded like *ng* in *sing*. Thus, ἄγγελος, pronounce *ang-ĕlos*; ἀγκών, *ang-kōn*, &c.[2]

E, like the short English *e* in *met*.

Z, like a soft *d* passing gently into the sound of *z*. Thus, ζάω, pronounce *d-zao*; μελίζω, *melid-zo*, &c.

H, like the English *a* in *cane*.[3]

Θ, like the English *th* in *think*.

I, when long, like the English *e* in *me*; when short, like the *i* in *pin*.

Υ, like the French *u* in *une*, or the German *ü*.

X, always guttural, like the German *ch* in *buch*.

Ω, like the *o* in *throne*.

PRONUNCIATION OF THE DIPHTHONGS.[4]

Aι, like the English adverb *aye*.

Aυ, like the syllable *ow* in *now*.

Eι, like the English word *eye*.

---

1. The pronunciation here given is that which has been adopted at the institution from which the present work emanates. It is by no means offered as accurate in every respect, but merely as giving, in some cases, an approximation to the ancient sound, and, in others, the result of modern, though erroneous, usage. A separate work on this much-contested point will appear at no very distant day.

2. The true sound of the γ before a vowel would appear to have resembled that of the soft *g* in the German *liegen*.

3. The η appears to have had, originally, a middle sound between *a* and *e*, and the grounds on which this opinion rests are as follows: 1. The contraction of αε and εα into η; as, χράεται, χρᾶται, ζάεις, ζᾷς, τείχεα, τείχη, ἀληθέα, ἀληθῆ. 2. The augment η, ῃ, and ἠυ, from α, αι, and αυ; as, ἤκουον, ἧνεσα, and ηὔδα. 3. The Doric and Æolic change of η into α; as, φάμα, Dor. for φήμη; πύλα, Æol. for πύλη.

4. The primitive sound of the diphthongs appears to have been α-ι, α-υ, ε-ι, ε-υ, &c. The pronunciation of αυ is obtained from the barking of the dog (αὖ, αὖ) in Aristophanes, *Vesp.*, 903. The primitive sound of οι seems to have resembled the syllables *owy* in the word *snowy*, though, of course, with more of a diphthongal sound.

Ευ, like the English word *yew*.
Οι, like the syllable *oy* in *boy*.
Ου, like the *oo* in *soon*, or the *ou* in *ragout*.
Υι, like the English pronoun *we*.

III. DIVISION OF THE LETTERS.

Seven of the letters are vowels, namely, α, ε, η, ι, ο, υ, ω. The remaining seventeen are consonants.

1. Vowels.

1. The seven vowels are divided into three classes, namely: *short*, *long*, and *doubtful*. Thus,

Short, ε, ο,
Long, η, ω,
Doubtful, α, ι, υ.

2. The short vowels are those, the pronunciation of which occupies the shortest possible time.

3. The long vowels are those which require in their pronunciation twice as much time as the short.

4. The doubtful are those which can be pronounced both as short and long in different words, being short in some words and long in others.[1]

2. Diphthongs.

1. The vowels are combined in a variety of ways, two and two together, into one sound, and hence are formed the diphthongs.

2. Diphthongs are formed by the union of a *back-vowel*[2] (α, ε, ο) with a *front-vowel* (ι, υ), producing one sound.

---

1. The student must not suppose, from the epithet "doubtful," as applied to these vowels, that there is, in every case, something wavering and uncertain in their nature. The meaning is simply this: the short vowel ε has its corresponding long vowel η, and the short vowel ο its corresponding long vowel ω; but in the case of α, ι, υ, there is no separate vowel-sign for the long and short quantities, and, therefore, the length or shortness of the vowel is to be determined, not by the eye, but by the application of some rule.

2. The sounds of α, ε, ο, being formed by the organs in the *back* part

3. Of the diphthongs, six are *proper*, where both vowels are heard combined into one sound; and six *improper*, where the sound of one vowel predominates over that of the other.

4. The *proper* diphthongs are, therefore, *αι*, *αυ*, *ει*, *ευ*, *οι*, *ου*. The *improper* are *ᾳ*, *ῃ*, *ῳ*, where the *ι*, or second vowel, is subscribed, and also *ηυ*, *νι*, *ωυ*, which last three are not of as common occurrence as *ᾳ*, *ῃ*, *ῳ*.[1]

3. Consonants.

1. Of the seventeen consonants, *nine* are mutes, that is, letters whereof no distinct sound can be produced without the addition of a vowel.

2. These nine are divided into three classes, namely, *soft*, *intermediate*, and *aspirate*. Thus,

Three soft,	*π*, *κ*, *τ*.
Three intermediate,	*β*, *γ*, *δ*.
Three aspirate,	*φ*, *χ*, *θ*.

3. These, when read perpendicularly, form the three orders of mutes, each soft consonant having its corresponding *intermediate* and *aspirate*. Thus,

π, *β*, *φ*.
κ, *γ*, *χ*.
τ, *δ*, *θ*.

---

of the mouth, may be called *back*-vowels; and the sounds of *ι* and *υ*, being formed in the *front* part of the mouth, may be denominated *front*-vowels.

1. Originally, the *ᾳ*, *ῃ*, *ῳ* were closely allied to *αι*, *ει*, *οι*, and only so distinguished, that, in the latter, *α*, *ε*, and *ο* were sounded of the same length with the *ι*; while, in the former, the long sound of *ᾱ*, *ε̄*, and *ō* preceded, and the *ι* merely followed as a short echo. This accurate pronunciation, however, appears to have been lost at an early period, even among the Greeks themselves, and therefore, at present, we pronounce *ᾳ*, *ῃ*, *ῳ* in the same way as *ᾱ*, *η*, *ω*; and the subscribed or underwritten iota serves as a mere grammatical sign for determining the derivation and for distinguishing the forms. Originally, the *ι*, even in these improper diphthongs, was written by the side of the other sound, and in the use of capitals this practice still obtains. Thus we write *ᾄδης*, but *Ἅιδης*, passing over, in either case, the sound of the *ι*. So, again, *ᾠδή*, but, with the capital letter, *Ὠιδή*.

4. Mutes of the same class must always come together, from a principle of euphony. Thus,

SOFT.	INTERMEDIATE.	ASPIRATE.
ἕβδομος.	ἑπτά.	φθόνος.
ὄγδοος.	ὀκτώ.	ἕχθος.

5. From the organs with which they are pronounced, π, β, ϕ are termed *labials* or lip-letters; κ, γ, χ, gutturals; and τ, δ, θ, dentals.

6. Four of the consonants are called liquids, namely, λ, μ, ν, ρ; and they are so denominated because, in pronunciation, they easily flow into other sounds.

7. These four liquids, together with the sibilant, or hissing letter ς, are also called semivowels, because their sound can be pretty distinctly perceived without the accession of a vowel.

8. There are three double consonants, namely, ζ, ξ, ψ, composed of any letter of each of the three orders of mutes, followed by ς. Thus,

$\pi\varsigma$, $\beta\varsigma$, $\phi\varsigma$, form ψ;
$\kappa\varsigma$, $\gamma\varsigma$, $\chi\varsigma$, form ξ;
$(\tau\varsigma)$, $\delta\varsigma$, $(\theta\varsigma)$, form ζ.[1]

9. These double consonants are universally used (except in Æolic and Doric Greek) instead of their corresponding simple letters. Not, however, where the two simple letters belong to two different parts of the compound, as *ἐκ-σεύω*, not *ἐξεύω*.[2]

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1. The combinations $\tau\varsigma$ and $\theta\varsigma$ are merely inserted to complete the analogy to the eye; since ζ is equivalent, in fact, to $\delta\varsigma$ merely, and whenever α, τ, or θ comes before σ, it is thrown away; as, *ἀνύσω* for *ἀνύτσω*, and *πείσω* for *πείθσω*. Sometimes, even in the case of $\delta\varsigma$, the same rejection takes place, as *ἐρείσω* for *ἐρείδσω*, where ζ could not occupy the place of the characteristic letter (σ) of the future.

2. Yet *Ἀθήναζε* is used instead of *Ἀθήνασδε*.

IV. BREATHINGS.

1. Every vowel, or diphthong, which is pronounced without a letter preceding it, is necessarily connected with a breathing.

2. There are two breathings, the *soft*[1] and *aspirate*; and, consequently, every word beginning with a vowel, or diphthong, must be pronounced with one of these breathings.

3. The signs employed for these breathings are, for the soft (᾽), as *ἀεί*, *ἐξ*; and for the aspirate (῾), as *ὑπέρ*, *ἡμεῖς*.[2]

4. The soft breathing has no perceptible power;[3] the aspirate is equivalent to the modern *h*, as *ὑπέρ*, pronounce *huper*.

5. Υ at the beginning of words in the Attic dialect is always to be pronounced with the aspirate; as *ὑάκινθος*, *ὑάλος*, *ὕβρις*.

6. In diphthongs the breathings are marked over the second vowel; as *οἱ*, *αἱ*, *εὐθύς*, *αὐτός*; because the breathing does not belong to either of the blended vowels separately, but to the whole mingled sound. When, however, an improper diphthong has the iota adscribed, as in the case of capital letters, or, otherwise, subscribed, the mark of the breathing is placed by or over the initial vowel, as *Ἀιδης*, *ᾄδης*.

7. P is the only consonant that receives a breathing, since it cannot be pronounced without an audible expiration. When ρ stands at the beginning of a word, therefore, this breathing is always the aspirate; as *ῥέω*, *ῥυτός*, which in Latin is placed after the R, as *rhetor*, from the Greek *ῥήτωρ*.

1. Called also "smooth," and by its Latin name *lenis*.

2. Originally the rough breathing alone had a sign, namely, H, and the smooth remained unmarked. Afterward that sign was divided into two halves, and the first half, H, was employed to denote the aspirate, the second half, H, the soft breathing. By a subsequent abbreviation of these, two other marks were formed, namely, ⌊ and ⌋, which finally changed into (᾽) and (῾), the signs now in use.

3. It attaches itself to the sound pronounced, as if spontaneously, without any exertion of the lungs.

8. But when a ρ is followed by another ρ, the first must have the soft breathing, and the latter the aspirate, as ἀῤῥηκτος, ἐῤῥεον; for two of these letters could not be pronounced in succession each with an aspirate.

V. DIGAMMA.

1. Besides the rough breathing, there was in several dialects another sound, somewhat similar in nature, formed between the lips, and having the same relation to *f*, *ph*, and *v*, that the aspirate bears to *ch*, *g*, and *k*.

2. It was originally a full and strong consonant, and represented by a letter closely resembling the Roman F. This letter was called *digamma*, because looking like a double gamma, and originally occupied the sixth place in the Greek alphabet.

3. The term *Æolic* digamma was given to it, because it was retained in the alphabet principally by those branches of the Greek race that were of Æolic descent. Its true name, however, was Βαῦ (*Vau*), the other appellation having been invented by the grammarians.

4. In the dialects which retained the digamma, its sound was soon softened down, and it then answered, in pronunciation, to the English *wh*. Between two vowels it was still more attenuated, and passed, even with the Æolians, into *v*; as αὐήρ, αὐώς, for ἀήρ, ἠώς.

5. In Æolic the digamma served also for the rough breathing, which had no place in that dialect.[1]

VI. ACCENTS.[2]

1. There are three accents in Greek; the *acute*, *grave*, and *circumflex*.

2. The *acute* is denoted by the sign (´), as φύλαξ. The

1. For some further remarks respecting the digamma, consult Excursus B, at the end of this volume.

2. For a more enlarged view of accents, consult Excursus C.

grave is never marked, but lends its sign to the softened acute. The *circumflex* is indicated by (˜), as *κῆπος*.

3. In every word there can be but one predominant tone, to which all the rest are subordinate. This is the sharp or *acute* accent, the fundamental tone of discourse being the grave.

4. The grave accent, therefore, does not require any mark; since, if the syllable which receives the strengthened accent be ascertained, we know that all the rest must have the weaker or fundamental one. Consequently, it would be superfluous to write Θεόδὼρὸς, since Θεόδωρος is sufficient.

5. When a word which, by itself, has the acute accent on the last syllable, stands in connexion before other words, the acute tone is softened down, and passes more or less into the grave. This depressed accent is called the *softened acute*, and is indicated by the mark of the grave, the strictly grave syllables having, as we have just remarked, no use for this sign, and lending it, therefore, to the softened acute. Thus, *ὀργὴ δὲ πολλὰ δρᾶν ἀναγκάζει κακά*.

6. The acute accent is placed on one of the last three syllables of a word, the circumflex on one of the last two.

7. All words which have no accent on the last syllable are called *Barytones*, because a syllable neither marked by an acute nor circumflex accent has, of course, the grave tone (*βαρὺν τόνον*).

8. All words which have the acute on the last syllable are called *Oxytones* (Ὀξυτόνα, from *ὀξύς* and *τόνος*).[1]

1. The ancients observed, in pronunciation, both quantity and accent. This, however, is extremely difficult of accomplishment at the present day, and it is better for the learner, therefore, to let the quantity predominate, as being for us the more important of the two. Still, however, the student should accustom himself to distinguish every accented vowel from an unaccented one. Thus, for example, we can accent the first syllable in *ἄνθρωπος*, and yet keep the second long; as in the English *grándfather*, *álms-bāsket*. Care must be taken, at the same time, not to prolong the accented short vowels; as, for example, not to pronounce *ὅπερ* like *ὦπερ*.

VII. MARKS OF READING.

1. For a *period* and *comma* the same signs are employed in Greek as in English.

2. The *colon* and *semicolon* have one and the same mark, namely, a dot or point above the line; as, *ἐτυφλωσέ με· καὶ τυφλός εἰμι.*

3. A sign of *interrogation* has this form (;), as, *τί τοῦτο;* It is the same in appearance as our English semicolon, and not unlike our mark of interrogation inverted.

4. No sign of *exclamation* occurs in the older editions, yet, after interjections, and terms indicative of feeling, it is well to put the one in use among us; as, *ὦ μοι, τῶν παρόντων κακῶν! φεῦ! φεῦ!*

5. *Diastŏle*, or *hypodiastole*, has the same sign as the comma, and is used in certain small compound words, to distinguish them from others; as, *ὅ,τι* ("whatever," formed from *ὅστις*) for distinction sake from *ὅτι* ("that"); and *ὅ,τε* ("which also") for distinction sake from *ὅτε* ("when").

6. In place, however, of the diastole and hypodiastole, many of the more recent editions have merely the syllables of such words separate, and without the inserted mark; as, *ὅ τι* and *ὅ τε*, instead of *ὅ,τι* and *ὅ,τε*. This method is attended with less interruption than the other, and is, at the same time, equally perspicuous.

7. A *diærĕsis*, or sign of separation, is put when two vowels that follow in succession are not to be read as a diphthong, but separately. It is indicated by two dots placed horizontally over the second one of the two vowels; and, if the accent fall on that same vowel, the accentual mark is placed between the two dots. Thus, *ἀϊδής* (to be pronounced *ἀ-ιδής*), *πραΰς* (to be pronounced *πρα-ύς*).

VIII. CONTRACTIONS.

1. Contractions are of two kinds, *proper* and *improper*, called, otherwise, *synærĕsis* and *crasis*.

2. A *proper* contraction, or synæresis, is when two single vowels, or open sounds, coalesce without change into one diphthong; as, ἠχόϊ contracted into ἠχοῖ; τείχεϊ contracted into τείχει.

3. An *improper* contraction, or crasis, is when two single vowels coalesce, but are *mixed* together to such a degree that a vowel or diphthong of a different sound is substituted; as, τείχεα contracted into τείχη; ὁ ἐμός contracted into οὐμός.

4. Syllables contracted by crasis are long, and have commonly a mark (᾽) placed over them, indicative of its having taken place. Thus, τἀγαθά for τὰ ἀγαθά; ταὐτά for τὰ αὐτά.

5. If, in the process of contraction, a mute is brought before an aspirated vowel, the mute is also aspirated; as, θοὔδατος for τοῦ ὕδατος; θολμάτιον for τὸ ἱμάτιον.

6. The subscript iota ought never to appear in contractions by crasis, unless it be found, previous to contraction, in the first syllable of the second word. Thus, κᾆτα for καὶ εἶτα; and ἐγᾧδα for ἐγὼ οἶδα. But κἄπι for καὶ ἐπί, not κᾆπι; and κἄν for καὶ ἄν, not κᾆν.[1]

IX. APOSTROPHE OR ELISION.

1. By *apostrophe* is meant the cutting off of a short vowel at the end of a word when the next word begins with a vowel; and, when this takes place, it is indicated by the mark (᾽) set over the empty space; as, ἐπ᾽ ἐμοῦ for ἐπὶ ἐμοῦ.

2. When the following word has the rough breathing, and the elided vowel was preceded by a smooth mute, this mute becomes aspirated; as, ἀφ᾽ οὗ for ἀπὸ οὗ.

3. The vowels elided by apostrophe are *α*, *ε*, *ι*, *ο*, but not *υ*. Monosyllables, however, in *α*, *ι*, *ο* (the epic ῥά ex-

1. Many editions of the ancient writers, and almost all the lexicons, offend against this rule.

cepted), and the ι in the dative singular and plural of the third declension, are not elided.

4. Neither does the ι in τι and ὅτι suffer elision, except in the Homeric dialect. The reason with regard to τι is, that it might sometimes be confounded with τε; while, if the ι in ὅτι suffered elision, ὅτ' might be confounded with ὅτε, and δθ' with ὅθι.

5. The ο in πρό is not elided, and for that very reason is not used by the poets before a vowel. In composition, however, it coalesces with the augment, and with the initial vowel of the following word, and οε and οο are contracted into ου; as, προὔτυψεν for προέτυψεν; προὔπτος for πρόοπτος.

6. The poets elided, though seldom, the diphthong αι; and only in the passive endings μαι, σαι, ται, σθαι; as, βούλεσθ' ἔφη, ἔρχομ' ἔχων. Of the elision of the diphthong οι no example is found in Homer and the epic poets. The Attics elided it only in οἷμ' for οἶμοι before ω, but not in μοι and σοι.

7. Since elision, by the suppression of vowels, evidently hurts, in some degree, distinctness of expression, it is generally avoided in prose, so that even the slenderest sounds sometimes remain open.

8. When the first word ends with a long vowel or diphthong, and the second begins with a short vowel, this latter is elided by the Attic poets; as, ποῦ 'στιν for ποῦ ἐστιν; Ἑρμῆ 'μπολαῖε for Ἑρμῆ ἐμπολαῖε. And, in prose writers, ὦ 'γαθέ for ὦ ἀγαθέ.

9. In diphthongs, also, the first short vowel is cut off after a long one in the preceding word, chiefly after η; as, ἡ 'υσέβεια for ἡ εὐσέβεια; μὴ 'ὖρω for μὴ εὕρω.

X. N ἐφελκυστικόν.

1. By ν ἐφελκυστικόν is meant ν appended to certain final syllables, and it was so called because, as was erro-

neously supposed, this *ν* did not belong to the termination, but was appended to the final vowel merely to prevent an hiatus (a word ending with a vowel and the next word beginning with one), and, therefore, *drew*, as it were, the second vowel to the first.

2. In truth, however, this *ν* is not, as is generally supposed, merely an invention for the sake of euphony, but belonged to the ancient formation, and was first dropped before a consonant as the language became softer.

3. This *ν ἐφελκυστικόν* is *added* (to adopt the language of grammarians) to datives plural in *σι*, and, consequently, in *ξι* and *ψι*; to the third persons of verbs in *ε* or *ι*; to the numeral *εἴκοσι*, "*twenty*," and to the adverbs *πέρυσι*, *παντάπασι*, *νόσφι*, *πρόσθε*, *κε*, *νυ*, when the following word begins with a vowel; as, *ἐν μησὶν ὀλίγοις*, *πᾶσιν εἶπεν ἐκείνοις*, *ἔτυψεν αὐτόν*, *εἴκοσιν ἔτη γεγονώς*, &c.

XI. OTHER FINAL LETTERS.

1. The letter *ς* is sometimes found at the end of words, on the same principle as the *ν ἐφελκυστικόν*. Thus, we have *οὕτω* before a consonant, and *οὕτως* before a vowel. So also in *μέχρις* and *ἄχρις*, except that these two last often stand without *ς* before a vowel.

2. In like manner, the particle *οὐ*, "not," takes before a consonant a final *κ*, and, consequently, before the rough breathing a final *χ*. Thus, *οὐ πάρεστιν*, *οὐκ ἔνεστιν*, *οὐχ ὕπεστιν*.

3. When, however, this particle stands at the end of a clause, or where there is a pause in the sense, the *κ* falls away; as, *τοῦτο δ' οὔ*, "*but this not.*" *Οὔ· ἀλλ' ὅταν—*, "*No: but when—.*"

4. The preposition *ἐξ*, "*out of*," has this form only before vowels and before a pause; as, *ἐξ ἐμοῦ*, *ἐξ ὅτου*, *κακῶν ἐξ*. Before all consonants the *ς* of the double letter *ξ* (*κς*) falls away, and the *κ* remains; as, *ἐκ τούτου*, *ἐκ θαλάσσης*, *ἐκ γῆς*.

XII. CHANGES OF THE CONSONANTS.

1. In the concurrence of two or more consonants, those of the same class can alone stand together, as has already been remarked. Hence an aspirated consonant can only be joined to an aspirate, a middle to a middle, a smooth to a smooth. In the formation of Greek words, therefore, we must change

τέτριβται	into	τέτριπται.
γέγραφται	"	γέγραπται.
ῥάπδος	"	ῥάβδος.
ἐπιγράφδην	"	ἐπιγράβδην.
ἐτύπθην	"	ἐτύφθην.
τριβθήσομαι	"	τριφθήσομαι.
λέλεγται	"	λέλεκται.
βέβρεχται	"	βέβρεκται.
δκδοος	"	δγδοος.
ἐπλέκθην	"	ἐπλέχθην.
λεγθήσομαι	"	λεχθήσομαι.

In composition, however, the preposition ἐκ remains unchanged before τ, δ, θ, and hence we have ἐκδιδόναι, ἐκθεῖναι, &c.

2. Three or more consonants cannot stand immediately together: but one of them (usually a σ standing between two consonants) must be omitted, or such forms entirely avoided. Thus,

Instead of	τέτυφσθε	we say	τέτυφθε.
	πεπλέχσθαι	"	πεπλέχθαι.
	τέτυφνται	"	τετύφαται, or τετυμμένοι εἰσί.

Exceptions. (1.) This rule does not operate in compounds, where perspicuity of derivation renders the retention of the third consonant necessary; as, ἐκπτύω, ἐκσπένδω, δύσφθαρτος. (2.) If the first or last of the three consonants is a liquid (λ, μ, ν, ρ), whereby the harshness of pronunciation is softened; as, ἐκκλησία, πεμφθείς, σκληρός, ἄσθμα, αἰσχρός.

3. Two syllables following one another cannot both begin with an aspirate (φ, χ, θ); but, in this case, the aspirated consonant which stands at the beginning of the first syllable is changed into its kindred smooth. Thus,

For *φεφίληκα* we say *πεφίληκα*.
χεχώρηκα " *κεχώρηκα*.
θεθνηκα " *τέθνηκα*.

Exceptions. (1.) The passive termination in *θην*, and all its derivative terminations which begin with *θ*, have no influence upon the preceding aspirate; and thus we write, *ὠρθώθην*, *ἐχύθην*, *θαφθήσονται*, *θρεφθῆναι*. In the verbs *θύειν* and *τιθέναι* alone, *θ* is changed into *τ* before those terminations; as, *ἐτύθην*, *ἐτέθην*. (2.) So also the adverbial terminations *θεν* and *θι*; as, *πανταχόθεν*, *Κορινθόθι*. (3.) In most compounds also the rule is neglected; as, *ἀνθοφόρος*, *ἐρυφαίνω*.

4. If the latter aspirate, which caused the change, disappear, the former resumes its proper shape; thus, *θάφος* becomes *τάφος*, "*a grave*," by the previous rule, but the verb is *θαπτω*, "*I bury*." So *τρέφω* makes *θρέψω*, in the future; *τρέχω*, *θρέξω*; *τύφω*, *θύψω*; the presents of these verbs being changed by the previous rule from *θρέφω*, *θρέχω*, and *θύφω*. So also the noun *θρίξ*, "*hair*," makes *τρίχος* in the genitive (instead of the old form *θρίχος*) and *θρίξι* in the dative plural, where the aspirate reappears.

5. The rough breathing likewise disappears in the first syllable when *χ* stands in the next. Thus, the old and genuine form of *ἔχω* was *ἕχω*, but the aspirate was changed into the smooth for euphony, and reappears when the *χ* is no longer present, as in the future *ἕξω*.

6. When the rough breathing meets with a smooth, it changes the same into an aspirate, not only in composition, but, as has already been remarked, even in accidental concurrence; as, *ἔφοδος* (from *ἐπί* and *ὁδός*), *δεχήμερος* (from *δέκα* and *ἡμέρα*), *ἐφ' ἡμέραν* (for *ἐπ' ἡμέραν*), &c.

7. Aspirates are never doubled; but, when two come together, the first must be changed into its own smooth; as, *Σαπφώ*, not *Σαφφώ*; *Βάκχος*, not *Βάχχος*; *Ἀτθίς*, not *Ἀθθίς*; *Ματθαῖος*, not *Μαθθαῖος*.

8. The letter *ρ* in the beginning of a word is doubled whenever it is preceded by a vowel in composition or inflection; as, *ἐῤῥέθην* from *ῥέω*; *ἄῤῥητος*, *περίῤῥοος*, &c. After a diphthong, however, the single *ρ* remains; as, *εὖροος*, *εὔρυθμος*.

9. Before *μ*, the labials *β*, *π*, *φ*, *ψ* are changed into *μ*;

as, for *τέτριβμαι* write *τέτριμμαι*; for *τέτυπμαι* write *τέτυμμαι*; for *γέγραφμαι*, *γεγραμμαι*. Before the same letter, *κ* and *χ* are changed into *γ*; as, *λέλεγμαι* for *λέλεχμαι*; *δέδοκμαι* for *δέδογμαι*. And the linguals *δ*, *θ*, *τ*, *ζ* are changed before the same into *σ*; as, *ἆσμα* for *ἄδμα*; *πέπεισμαι* for *πέπειθμαι*; *ἥνυσμαι* for *ἥνυτμαι*; *ψήφισμα* for *ψήφιζμα*.

10. Before *σ*, the linguals *δ*, *θ*, *τ*, *ζ* are dropped; as, for *πόδσι* write *πόσι*; for *πλήθσω*, *πλήσω*; for *σώματσι*, *σώμασι*; for *ἁρπάζσω*, *ἁρπάσω*.

11. The letter *ν*, before the labials *β*, *μ*, *π*, *φ*, *ψ*, is changed into *μ*; as, *ἐμβάλλω* (from *ἐν* and *βάλλω*), *συμπρασσω* (from *σύν* and *πράσσω*), &c. The same letter is changed into *γ* before *γ*, *κ*, *χ*, *ξ* (though pronounced as *ng*); as, *ἐγγελάω* (from *ἐν* and *γελάω*), *συγχαίρω* (from *σύν* and *χαίρω*), &c.

12. If *ν* comes before *λ* or *ρ*, it is changed into *λ* or *ρ*; as, for *συνλογίζω*, *συνρίπτω*, write *συλλογίζω*, *συρρίπτω*.

13. The letter *ν* is usually thrown away before *σ* or *ζ*; as, for *δαίμονσι*, *συνζυγία*, write *δαίμοσι*, *συζυγία*. But the preposition *εν* before *σ* and *ζ* remains throughout unchanged; as, *ἐνσείω*, *ἐνζέομαι*. On the other hand, the preposition *συν*, before *σ* followed by a vowel, changes *ν* into *σ*; as, *συσσιτία*, *συσσείω*, for *συνσιτία*, *συνσείω*.

14. When the letter *ν*, and *τ*, *δ*, or *θ* following, are together rejected before *σ*, then the vowel remaining, if short, is changed into a diphthong, namely, *ε* into *ει*, and *ο* into *ου*; and, if a doubtful vowel, is lengthened. The long vowels *η* and *ω* remain unchanged. Thus,

τυφθεντσι	becomes	*τυφθεῖσι*.
σπενδσω	"	*σπείσω*.
λεοντσι	"	*λέουσι*.
τυπτοντσι	"	*τύπτουσι*.
τυψαντσι	"	*τύψᾶσι*.
γιγαντσι	"	*γίγᾶσι*.
δεικνυντσι	"	*δείκνῦσι*.
τυπτωντσι	"	*τύπτωσι*.

In some instances this alteration takes place when only *ν* has been rejected; as, *ἑνς* becomes *εἷς*; *τάλανς*, *τάλᾶς*; *μέλανς*, *μέλᾶς*.

XIII. FIGURES AFFECTING SYLLABLES.

1. *Prosthĕsis* is the addition of one or more letters at the beginning of a word; as, *σμικρός* for *μικρός*; *ἐείκοσι* for *εἴκοσι*.[1]

2. *Paragōge* is the addition of one or more letters at the end of a word; as, *ἦσθα* for *ἦς*; *λόγοισιν* for *λόγοις*.

3. *Epenthĕsis* is the insertion of one or more letters in the body of a word; as, *πτόλεμος* for *πόλεμος*; *ὀππότερος* for *ὁπότερος*.

4. *Syncŏpe* is the taking away of one or more letters from the body of a word; as, *τέραος* for *τέρατος*; *πατρός* for *πατέρος*.

5. *Aphærĕsis* is the taking away of one or more letters from the beginning of a word; as, *εἶβω* for *λείβω*; *ἦ* for *φῇ* or *ἔφη*.

6. *Apocŏpe* is the taking away of one or more letters from the end of a word; as, *πάρ* for *παρά*; *δῶ* for *δῶμα*.

7. *Metathĕsis* is the transposition of letters and syllables; as, *ἔπραθον* for *ἔπαρθον*, from *πέρθω*; *ἔδρακον* for *ἔδαρκον*, from *δέρκω*; *κραδία* for *καρδία*; *ἀταρπός* for *ἄτραπος*.

8. *Tmēsis* is the separation of the preposition of a compound from the verb by means of some other word intervening; as, *ὑπὲρ τινὰ ἔχειν* for *ὑπερέχειν τινα*.

XIV. DIALECTS.[2]

1. The principal dialects of the Greek language are four; the *Æolic*, *Doric*, *Ionic*, and *Attic*.

2. The *Æolic* retained the most numerous traces of the early Greek, and hence the Latin coincides more with this than with the other dialects. It was distinguished from the Doric by trifling differences; chiefly, however, by the use

1. Most, if not all, of the examples of *prosthesis* are, in fact, old forms of the language. So also those of *paragoge* and *epenthesis*.

2. For more particular remarks concerning the dialects, consult Excursus D, and the observations at the end of each declension, &c.

of the *digamma* before vowels at the beginning and in the middle of words, and before some consonants, as ρ; whereas the digamma was dropped by the Doric and other dialects.

3. The *Doric* was hard, rough, and broad, particularly from the frequent use of *α* for *η* and *ω*; as, *ἁ λάθα* for *ἡ λήθη*; *τᾶν κορᾶν* for *τῶν κορῶν*; and from the use of two consonants, where the other Greeks employed the double consonants; as, *μελισδεται* for *μελιζεται*, &c., which was also the custom in Æolic. It was rudest among the Spartans, the enemies of all change, and was spoken in its greatest purity by the Messenians.

4. The *Ionic* was the softest of all the dialects, on account of the frequent meeting of vowels, and the rejection of aspirated letters. Thus, they said *ποιέω* for *ποιῶ*; *τύπτεο* for *τύπτου*; *δέκομαι* for *δέχομαι*; *ἀπαιρέω* for *ἀφαιρῶ* Hence also it is fond of the *hiatus*, or confluence of vowel sounds, against which the Attic so carefully guards.

5. The *Attic* was the most polished dialect, and forms the basis of our ordinary grammars. It avoided the collision of vowel sounds, and was, therefore, fond of contractions. It differed from the Ionic by using the long *α* where the Ionians employed the *η* after a vowel or the letter ρ, and by preferring the consonants with an aspirate, which the Ionians rejected. It employed, also, in its later stages, the double *ῥῥ* instead of the old *ρς*, and the double *ττ* instead of the hissing *σσ*.

XV. PARTS OF SPEECH.

1. There are *eight parts of speech* in Greek, namely, *Article* (*ἄρθρον*), *Noun* (*ὄνομα*), *Adjective* (*ἐπίθετον*), *Pronoun* (*ἀντωνυμία*), *Verb* (*ῥῆμα*), *Adverb* (*ἐπιῤῥῆμα*), *Preposition* (*προθέσις*), and *Conjunction* (*σύνδεσμος*).

2. The Interjection is ranked among adverbs.

3. The Article, Noun, Adjective, and Pronoun are de-

clined by *Genders* (γένη), *Cases* (πτώσεις), and *Numbers* (ἀριθμοί).

4. There are three *Genders*; the *Masculine* (γένος ἀρσενικόν), *Feminine* (θηλυκόν), and *Neuter* (οὐδέτερον); and to mark the gender the article is usually employed in grammar; namely, ὁ for the masculine, ἡ for the feminine, and τό for the neuter. Thus, ὁ ἄνθρωπος, "*the man*;" ἡ γυνή, "*the woman*;" τὸ χρῆμα, "*the thing*." Some nouns, however, are both masculine and feminine; as, ὁ, ἡ, κότινος, "*the wild olive-tree*." These are said to be of the common gender.

5. There are three numbers, the *Singular* (ἀριθμὸς ἑνικός), *Dual* (δυϊκός), and *Plural* (πληθυντικός). The singular denotes one; the plural more than one; the dual, two, or a pair.

6. There are five cases, the *Nominative* (πτῶσις ὀνομαστική), *Genitive* (γενική), *Dative* (δοτική), *Accusative* (αἰτιατική), and *Vocative* (κλητική).

7. The Greek name of the ablative would be ἀφαιρετική, but the national grammarians of Greece do not make mention of this case, because in Greek its form is, in every instance, the same with the dative.

GENERAL RULES.

1. Nouns of the neuter gender have the nominative, accusative, and vocative alike in all the numbers; and these cases in the plural end always in *α*.

2. The nominative and vocative plural are always alike.

3. The nominative, accusative, and vocative dual are alike; as also the genitive and dative.

4. The dative singular in all three declensions ends in *ι*. In the first two, however, the *ι* is subscribed.

5. The genitive plural ends always in *ων*.

XVI. THE ARTICLE.

1. The article is a word prefixed to a noun, and serving to ascertain or define it. Its declension is as follows:

Singular.

	Masc.	*Fem.*	*Neuter.*	
Nom.	ὁ	ἡ	τό	the.
Gen.	τοῦ	τῆς	τοῦ	of the.
Dat.	τῷ	τῇ	τῷ	to the.
Accus.	τόν	τήν	τό	the.

Dual.

Nom. Accus.	τώ	τά	τώ	the two.
Gen. Dat.	τοῖν	ταῖν	τοῖν	of or to the two.

Plural.

Nom.	οἱ	αἱ	τά	the.
Gen.	τῶν	τῶν	τῶν	of the.
Dat.	τοῖς	ταῖς	τοῖς	to the.
Accus.	τούς	τάς	τά	the.

REMARKS ON THE ARTICLE.

1. The article was originally a demonstrative pronoun; but, in the later Ionic and Attic dialects, it became merely a means of defining nouns.[1]

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1. In the older grammars two articles are given; the *prepositive*, ὁ, ἡ, τό, and the *postpositive*, ὅς, ἥ, ὅ, which we call, at the present day, the *relative pronoun*. In a sentence like the following, "This is *the* man *who* will deliver us" (Οὗτος ἐστιν ὁ ἀνὴρ ὃς σώσει ἡμᾶς), the two words "*the*" and "*who*" (ὁ and ὅς) refer so intimately to each other, and lock, as it were, into one another so much like joints, connecting in this way the two clauses as members or limbs of one sentence, that the Greeks termed them ἄρθρα, *articuli*, or *joints*. The first of these, however, namely, ὁ, ἡ, τό, stands very commonly with its simple clause alone, and is therefore, strictly speaking, in such instances no longer an article or *joint*. But this arises from the circumstance, that, in very many instances of this kind, the second clause is not expressed in words, but is left to be mentally supplied; such as, "who is spoken of," or

2. There is no form of the article for the vocative, for ὦ is an interjection.

3. If the particles γε and δε are annexed to the article, it has the signification of the pronoun "this," but the declension remains the same. Thus, ὅδε, ἥδε, τόδε, genitive τοῦδε, τῆσδε, τοῦδε, &c.

4. In the early Greek the article was τός, τή, τό, and hence arise the plural τοί, ταί in Doric and Ionic, and the τ in the neuter and the oblique cases.

XVII. NOUNS.

1. The *Declensions* (κλίσεις) of nouns are three, corresponding to the first three declensions in Latin.

2. The *First Declension* has *four* terminations: *two feminine*, α and η; and *two masculine*, ας and ης.

3. The *Second Declension* has *two* terminations, ος and ον. Nouns in ος are generally *masculine*, sometimes *feminine*; nouns in ον are always *neuter*.

4. The *Third Declension* ends in α, ι, υ, *neuter*; ω *feminine*; and ν, ξ, ρ, σ, ψ, of *all genders*; and increases in the genitive.

XVIII. FIRST DECLENSION.

Terminations.

α, η	*feminine.*	ας, ης	*masculine.*

1. Nouns in ρα and α pure, that is, α preceded by a vowel, together with some proper names, as Λήδα, Ἀνδρομέδα, Φιλομήλα, Διοτίμα, and also the substantive ἀλαλά, "*a war-cry*," have the genitive in ας, and retain their α through all the cases of the singular.

"who is here concerned," or "whom you know," &c. Hence it became, by degrees, a usage of the language to annex the prepositive article ὁ, ἡ, τό by itself to every object which is to be represented as *definite*, either by means of the language itself or from the circumstances. In their whole theory, however, the two articles are adjective pronouns. (*Buttmann's larger Grammar*, p. 121, *Robinson's transl.*)

2. All the contracted nouns of this declension likewise retain the *α* in the genitive and other cases of the singular; as, *μνᾶ, μν-ᾶς*, &c.; *Ἀθηνᾶ, Ἀθην-ᾶς*, &c.

3. All other nouns in *α* have the genitive in *ης*, and dative in *η*; but in the accusative and vocative they resume their *α*.

4. Nouns in *η* retain the *η* throughout the singular number, making the accusative in *ην*, and the vocative in *η*.

EXAMPLES.

ἡ ἡμέρα, "*the day.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ ἡμέρ-α,*	N. *τὰ ἡμέρ-α,*	N. *αἱ ἡμέρ-αι,*
G. *τῆς ἡμέρ-ας,*	G. *ταῖν ἡμέρ-αιν,*	G. *τῶν ἡμέρ-ῶν,*
D. *τῇ ἡμέρ-ᾳ,*	D. *ταῖν ἡμέρ-αιν,*	D. *ταῖς ἡμέρ-αις*
A. *τὴν ἡμέρ-αν,*	A. *τὰ ἡμέρ-α,*	A. *τὰς ἡμέρ-ας,*
V. *ἡμέρ-α.*	V. *ἡμέρ-α.*	V. *ἡμέρ-αι.*

ἡ σοφία, "*wisdom.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ σοφί-α,*	N. *τὰ σοφί-α,*	N. *αἱ σοφί-αι,*
G. *τῆς σοφί-ας,*	G. *ταῖν σοφί-αιν,*	G. *τῶν σοφι-ῶν,*
D. *τῇ σοφί-ᾳ,*	D. *ταῖν σοφί-αιν,*	D. *ταῖς σοφί-αις,*
A. *τὴν σοφί-αν,*	A. *τὰ σοφί-α,*	A. *τὰς σοφί-ας,*
V. *σοφί-α.*	V. *σοφί-α.*	V. *σοφί-αι.*

ἡ δόξα, "*the opinion.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ δόξ-α,*	N. *τὰ δόξ-α,*	N. *αἱ δόξ-αι,*
G. *τῆς δόξ-ης,*	G. *ταῖν δόξ-αιν,*	G. *τῶν δόξ-ῶν,*
D. *τῇ δόξ-ῃ,*	D. *ταῖν δόξ-αιν,*	D. *ταῖς δόξ-αις,*
A. *τὴν δόξ-αν,*	A. *τὰ δόξ-α,*	A. *τὰς δόξ-ας,*
V. *δόξ-α.*	V. *δόξ-α.*	V. *δόξ-αι.*

ἡ κεφαλή, "*the head.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ κεφᾰλ-ή,*	N. *τὰ κεφαλ-ά,*	N. *αἱ κεφαλ-αί,*
G. *τῆς κεφαλ-ῆς,*	G. *ταῖν κεφαλ-αῖν,*	G. *τῶν κεφαλ-ῶν,*
D. *τῇ κεφαλ-ῇ,*	D. *ταῖν κεφαλ-αῖν,*	D. *ταῖς κεφαλ-αῖς,*
A. *τὴν κεφαλ-ήν,*	A. *τὰ κεφαλ-ά,*	A. *τὰς κεφαλ-άς,*
V. *κεφαλ-ή.*	V. *κεφαλ-ά.*	V. *κεφαλ-αί.*

DECLINE

Like ἡμέρα,	Like σοφία,
θύρα, *a door*,	οἰκία, *a house*,
ἕδρα, *a seat*,	σκία, *a shadow*,
ἀγορά, *a market-place*,	φίλία, *friendship*,
ἄγκῦρα, *an anchor*,	αἰτία, *a cause*,
γέφῦρα, *a bridge*.	ἀλήθεια, *truth*.

Like δόξα,	Like κεφαλή,
γλῶσσα, *a tongue*,	κόμη, *hair*,
δίψα, *thirst*,	φωνή, *a voice*,
πεῖνα, *hunger*,	ᾠδή, *a song*,
θάλασσα, *a sea*,	νεφέλη, *a cloud*,
ῥίζα, *a root*,	σελήνη, *the moon*,
ἅμιλλα, *a contest*.	τιμή, *honour*.

5. Nouns in ας make the genitive in ου, and the dative in ᾳ, and the remaining cases like those of ἡμέρα.

6. Nouns in ης make the genitive in ου, the accusative in ην, and the vocative in η, and the rest like ἡμέρα.

EXAMPLES.

ὁ νεανίας, "*the youth.*"

Singular.	*Dual.*	*Plural.*
N. ὁ νεανί-ας,	N. τὼ νεανί-α,	N. οἱ νεανί-αι,
G. τοῦ νεανί-ου,	G. τοῖν νεανί-αιν,	G. τῶν νεανι-ῶν,
D. τῷ νεανί-ᾳ,	D. τοῖν νεανί-αιν,	D. τοῖς νεανί-αις,
A. τὸν νεανί-αν,	A. τὼ νεανί-α,	A. τοὺς νεανί-ας,
V. νεανί-α.	V. νεανί-α.	V. νεανί-αι.

ὁ τελώνης, "*the tax-gatherer.*"

Singular.	*Dual.*	*Plural.*
N. ὁ τελών-ης,	N. τὼ τελών-α,	N. οἱ τελών-αι,
G. τοῦ τελών-ου,	G. τοῖν τελών-αιν,	G. τῶν τελων-ῶν,
D. τῷ τελών-ῃ,	D. τοῖν τελών-αιν,	D. τοῖς τελών-αις,
A. τὸν τελών-ην,	A. τὼ τελών-α,	A. τοὺς τελών-ας,
V. τελών-η.	V. τελών-α.	V. τελών-αι.

DECLINE

Like νεανίας,	Like τελώνης,
μονίας, *a solitary*,	ἀκινάκης, *a short sword*,
ταμίας, *a steward*,	χειροτέχνης, *a workman*,
κοχλίας, *a snail*,	αἰγοθήλης, *a goat-sucker*,
Αἰνείας, *Æneas*,	ἑλληνοδίκης, *a judge at the games*,
Πυθαγόρας, *Pythagoras*,	Ἀτρείδης, *Atrides*,
Ἀναξαγόρας, *Anaxagoras*.	Ἀγχίσης, *Anchises*.

7. Nouns in της, compounds in πης; as, κυνώπης, "*an impudent person*;" names indicative of nations; as, Πέρσης, "*a Persian*," Σκυθης, "*a Scythian*;" together with derivatives from μετρῶ, πωλῶ, and τρίβω, as, γεωμέτρης, "*a geometer*," μυροπώλης, "*a vender of perfumes*," παιδοτρίβης, "*a teacher of gymnastics*," make the vocative singular in ᾰ, not in η. Thus, κυνώπης, voc. κυνώπᾰ; Πέρσης, voc. Πέρσᾰ. But Πέρσης, a man's name (Perses), makes η.

8. Nouns in στης have η or ᾰ in the vocative; as, λῃστής, "*a robber*," voc. λῃστή or λῃστά.

CONTRACTIONS OF THE FIRST DECLENSION.

1. In forming these contractions, εα preceded by ρ, and by αα, becomes ᾱ; as, ἐρέα, contracted ἐρᾶ, "wool;" μνάα, μνᾶ, "*a mina*;" βορέας, βορρᾶς, "*the north wind*."

2. But εα not preceded by ρ, or αα, and also εη and οη, become η̃; as, γέα, γῆ, "*the earth*;" γαλέη, γαλῆ, "*a weasel*;" διπλόη, διπλῆ, "*double*;" Ἑρμέας, Ἑρμῆς, "*Mercury*;" Ἀπελλέης, Ἀπελλῆς, "*Apelles*."

3. In the genitive, ου absorbs the preceding vowel; as, Ἑρμέου, Ἑρμοῦ.

EXAMPLES.

ἐρέα, contr. ἐρᾶ, "*wool*."

Singular.		*Dual.*		*Plural.*	
N. ἐρέ-α,	ἐρ-ᾶ,	N. ἐρέ-α,		N. ἐρέ-αι,	ἐρ-αῖ,
G. ἐρέ-ας,	ἐρ-ᾶς,	G. ἐρέ-αιν,		G. ἐρε-ῶν,	ἐρ-ῶν,
D. ἐρέ-ᾳ,	ἐρ-ᾷ,	D. ἐρέ-αιν,		D. ἐρέ-αις,	ἐρ-αῖς,
A. ἐρέ-αν,	ἐρ-ᾶν,	A. ἐρέ-ᾱ,		A. ἐρέ-ας,	ἐρ-ᾶς,
V. ἐρέ-α,	ἐρ-ᾶ.	V. ἐρέ-α.		V. ἐρέ-αι,	ἐρ-αῖ.

γαλέη, contr. γαλῆ, "*a weasel*."

Singular.		*Dual.*		*Plural.*	
N. γαλέ-η,	γαλ-ῆ,	N. γαλέ-α,	γαλ-ᾶ,	N. γαλέ-αι,	γαλ-αῖ,
G. γαλέ-ης,	γαλ-ῆς,	G. γαλέ-αιν,	γαλ-αῖν,	G. γαλε-ῶν,	γαλ-ῶν,
D. γαλέ-ῃ,	γαλ-ῇ,	D. γαλέ-αιν,	γαλ-αῖν,	D. γαλέ-αις,	γαλ-αῖς,
A. γαλέ-ην,	γαλ-ῆν,	A. γαλέ-α,	γαλ-ᾶ,	A. γαλέ-ας,	γαλ-ᾶς,
V. γαλέ-η,	γαλ-ῆ.	V. γαλέ-α,	γαλ-ᾶ.	V. γαλέ-αι,	γαλ-αῖ.

DIALECTS OF THE FIRST DECLENSION.

1. Instead of the terminations *ης* and *ας* of the nominative singular, the Æolians employed *ᾱ̆*. Hence *ποιητής* and *νεανίας* become, in Æolic Greek, *ποιητᾱ̆*, *νεανίᾱ̆*. So also we have in the same dialect the Homeric nominatives, *μητιέτᾱ̆*, *νεφέληγερέτᾱ̆*, *εὐρυόπᾱ̆*, &c. From this source comes the Latin nominative singular of the first declension, *poetă*, *cometă*, &c.

2. The Æolians made the genitive singular end in *αϊς*, and also in *ας*, which latter form was common unto them with the Dorians. Thus, *ἡμέραϊς* for *ἡμέρας*; *δόξας* for *δόξης*, from the Æolic nominative *δόξᾱ̆*. From the genitive in *αϊς* the Latins derived, by dropping the final *ς*, their old genitive of the first declension in *aï*, as *musaï*, *aulaï*, *terraï*, which afterward changed to *æ*. The other genitive, namely, that in *ας*, gave rise to another early form of the genitive in Latin, that in *as*, which still remains in *paterfamilias*, *materfamilias*, &c.

3. The Æolians used in the genitive plural *ᾱ̆ων* instead of *ων*, and in the accusative plural they had *αις* for *ας*. Thus, *μελισσάων* for *μελισσῶν*; *καλαῖς*, *σοφαῖς*, for *καλᾱ̀ς*, *σοφᾱ̀ς*.

4. The Dorians employed the broad *ᾱ* in the termination as well as other parts of the nominative and oblique cases. Thus, *φήμη*, Doric *φάμᾱ*; *νύμφη*, Doric *νύμφᾱ*; *φήμην*; Doric *φάμαν*, &c.

5. The Dorians give nouns in *ας* the genitive in *ᾱ*; as, *Αἰνείας*, gen. *Αἰνείᾱ*; *Πηλείδας*, gen. *Πηλείδᾱ*. This genitive is formed by contraction from *ᾱο*; thus *Αἰνείᾱο*, contracted *Αἰνείᾱ*; *Πηλείδᾱο*, contracted *Πηλείδᾱ*. So, also, in the plural, they contracted *ᾱων* into *ᾱν*, saying for *Μελιᾱων*, *Μελιᾶν*; for *θηλυτερᾱων*, *θηλυτερᾶν*, &c., where the Ionic has *έων*, and the Attic *ῶν*.

6. The Ionians changed the long *α* of this declension into *η*; as, *σοφίη*, *ἠμέρη*, *νεηνίης*, &c.; very seldom, however, the short *α*. The Ionians also changed *ου* of the genitive singular into *εω*, and *ων* of the genitive plural into *εων*; thus *Ἀτρείδεω* for *Ἀτρείδου*; *ποιητέω* for *ποιητοῦ*; *κομητέων* for *κομητῶν*; *ἱκετέων* for *ἱκετῶν*.

7. The Ionians employed the termination *εα* instead of *ην* in the accusative singular of nouns in *ης*; as, *δεσπότεα* for *δεσποτην*; *Καμβύσεα* for *Καμβύσην*. So in the accusa-

tive plural they used *εας* for *ας*; as, *δεσπότεας* for *δεσπότας*.

8. The Ionians, in the Dative plural, employed *ῳσι* for *αις*; as, *δεσπότῳσι* for *δεσπόταις*; *νησιώτῳσι* for *νησιώταις*.

XIX. SECOND DECLENSION.

Terminations.

ος, masculine, sometimes feminine.
ον, always neuter.[1]

EXAMPLES.

ὁ λόγος, "*the discourse.*"

Singular.	*Dual.*	*Plural.*
N. *ὁ λόγ-ος,*	N. *τὼ λόγ-ω,*	N. *οἱ λόγ-οι,*
G. *τοῦ λόγ-ου,*	G. *τοῖν λόγ-οιν,*	G. *τῶν λόγ-ων,*
D. *τῷ λόγ-ῳ,*	D. *τοῖν λόγ-οιν,*	D. *τοῖς λόγ-οις,*
A. *τὸν λόγ-ον,*	A. *τὼ λόγ-ω,*	A. *τοὺς λόγ-ους,*
V. *λόγ-ε.*	V. *λόγ-ω.*	V. *λόγ-οι.*

ἡ ὁδός, "*the way.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ ὁδ-ός,*	N. *τὰ ὁδ-ώ,*	N. *αἱ ὁδ-οί,*
G. *τῆς ὁδ-οῦ,*	G. *ταῖν ὁδ-οῖν,*	G. *τῶν ὁδ-ῶν,*
D. *τῇ ὁδ-ῷ,*	D. *ταῖν ὁδ-οῖν,*	D. *ταῖς ὁδ-οῖς,*
A. *τὴν ὁδ-όν,*	A. *τὰ ὁδ-ώ,*	A. *τὰς ὁδ-ούς,*
V. *ὁδ-έ.*	V. *ὁδ-ώ.*	V. *ὁδ-οί.*

τὸ δῶρον, "*the gift.*"

Singular.	*Dual.*	*Plural.*
N. *τὸ δῶρ-ον,*	N. *τὼ δώρ-ω,*	N. *τὰ δῶρ-α,*
G. *τοῦ δῶρ-ου,*	G. *τοῖν δώρ-οιν,*	G. *τῶν δώρ-ων,*
D. *τῷ δῶρ-ῳ,*	D. *τοῖν δώρ-οιν,*	D. *τοῖς δώρ-οις,*
A. *τὸ δῶρ-ον,*	A. *τὼ δώρ-ω,*	A. *τὰ δῶρ-α,*
V. *δῶρ-ον.*	V. *δώρ-ω.*	V. *δῶρ-α.*

1. Except in diminutives of female names, where, by a species of synesis, the gender refers to the person meant, not to the termination of the noun. Thus, *ἡ Γλυκέριον*, from *Γλυκερά*; *ἡ Δεόντιον*, &c. So in Terence, "*mea Glycerium.*"

DECLINE

Like λόγος,	Like δῶρον,
δῆμος, *a people,*	δένδρον, *a tree,*
κύριος, *a master,*	ξύλον, *wood,*
ἄνθρωπος, *a man,*	ὄργανον, *an instrument,*
ἀδελφός, *a brother,*	ἔργον, *a work,*
υἱός, *a son,*	μῆλον, *an apple,*
ἄνεμος, *a wind,*	πρόβατον, *a sheep,*
ἄγγελος, *a messenger,*	ζῶον, *an animal,*
νόμος, *a law,*	τέκνον, *a child,*
οἶκος, *a house,*	ῥόδον, *a rose,*
οἶνος, *wine.*	σῦκον, *a fig.*

Like ὁδός,

ἄμπελος, *a vine,*
νῆσος, *an island,*
νόσος, *a disease,*
σποδός, *ashes,*
παρθένος, *a maiden,*
βίβλος, *a book.*

1. Many words of this declension have a double gender, as something masculine or feminine is denoted by them; as, ὁ θεός, *the god,* ἡ θεός, *the goddess;* ὁ ἄνθρωπος, *the man,* ἡ ἄνθρωπος, *the woman;* ὁ ἄρκτος, *the he-bear,* ἡ ἄρκτος, *the she-bear,* &c.

2. Others, again, have a double gender, without such ground; as, ὁ, ἡ, ῥινός, *the skin;* ὁ, ἡ, θάμνος, *the shrub;* ὁ, ἡ, βάρβιτος, *the lyre;* ὁ, ἡ, οἶμος, *the path,* &c.

3. Some with the gender alter likewise the meaning; as, ὁ ζυγός, *the yoke,* ἡ ζυγός, *the balance;* ὁ ἵππος, *the horse,* ἡ ἵππος, *the cavalry,* and also *the mare;* ὁ λέκιθος, *pulse-broth,* ἡ λέκιθος, *the yolk of an egg.*

4. The following become neuter in the plural:

ὁ βόστρυχος,	*the curl,*	τὰ βόστρυχα.
ὁ δεσμός,	*the chain,*	τὰ δεσμά.
ὁ θεσμός,	*the law,*	τὰ θεσμά.
ὁ δίφρος,	*the chariot-seat,*	τὰ δίφρα.
ἡ κέλευθος,	*the way,*	τὰ κέλευθα.
ὁ λύχνος,	*the torch,*	τὰ λύχνα.
ὁ σῖτος,	*the corn,*	τὰ σῖτα.

5. The vocative singular has not only ε, but likewise ος for a termination. Thus, ὁ θεός, voc. ὦ θεός. So, also, ὦ φιλός, &c. This is particularly the case in the Attic dialect.

ATTIC FORM OF DECLENSION.[1]

1. The Attic form of declension makes the vocative like the nominative, and has ω in the termination of every case.

2. The final ν is often omitted in the accusative singular; as, λαγώ for λαγών; νεώ for νεών; ἕω for ἕων. This is particularly the case in proper names; as, Κῶ, Κέω, Τέω, Ἄθω, for Κῶν, Κέων, &c.

Examples.

ὁ λαγώς, "*the hare.*"

Singular.	*Dual.*	*Plural.*
N. ὁ λαγ-ώς,	N. τὼ λαγ-ώ,	N. οἱ λαγ-ώ,
G. τοῦ λαγ-ώ,	G. τοῖν λαγ-ῶν,	G. τῶν λαγ-ῶν,
D. τῷ λαγ-ῷ,	D. τοῖν λαγ-ῶν,	D. τοῖς λαγ-ῶς,
A. τὸν λαγ-ών,	A. τὼ λαγ-ώ,	A. τοὺς λαγ-ώς,
V. λαγ-ώς.	V. λαγ-ώ.	V. λαγ-ώ.

τὸ ἀνώγεων, "*the dining-room.*"

Singular.	*Dual.*	*Plural.*
N. τὸ ἀνώγε-ων,	N. τὼ ἀνώγε-ω,	N. τὰ ἀνώγε-ω,
G. τοῦ ἀνώγε-ω,	G. τοῖν ἀνώγε-ων,	G. τῶν ἀνώγε-ων,
D. τῷ ἀνώγε-ῳ,	D. τοῖν ἀνώγε-ων,	D. τοῖς ἀνώγε-ως,
A. τὸ ἀνώγε-ων,	A. τὼ ἀνώγε-ω,	A. τὰ ἀνώγε-ω,
V. ἀνώγε-ων.	V. ἀνώγε-ω.	V. ἀνώγε-ω.

1. The neuters of some adjectives have also ω in the nominative and accusative, especially ἀγήρως, neuter ἀγήρω.

2. Words, which otherwise belong to the third declension, are often declined after this particular form; as, Μίνω

1. Buttmann calls this an old and peculiar mode of inflection, employed by the Attics (*Ausf. Sprachl.*, p. 157). Thiersch, on the contrary (*G. G.*, § 53, 4), maintains, that these forms arise merely from the rejection of the *formal* letters *o*, *ε*, *α* after the vowels contracted into *εω*. Buttmann's opinion is undoubtedly the true one.

(from Μίνως, Μίνωος) for Μίνωα in the accusative. So, also, γέλων (from γέλως, γέλωτος) for γέλωτα; and ἥρων (from ἥρως, ἥρωος) for ἥρωα.

3. Only one neuter in ως is assigned to this form of declension, namely, τὸ χρέως, *the debt*. According to the ancient grammarians, it has χρέως not only in the accusative, but also in the genitive singular. All the other parts are formed from χρέος; thus pl. χρέᾱ, &c.

CONTRACTIONS OF THE SECOND DECLENSION.

1. The letters εο, οε, and οο become οῦ; as, ἀδελφιδέος contracted ἀδελφιδοῦς; νόε, νοῦ; νόος, νοῦς.

2. A short vowel before a long one, or a diphthong, is absorbed; as, πλόων, πλῶν; πλόοιν, πλοῖν.

3. In the neuter, α absorbs the preceding vowel, and becomes long; as, ὀστέα, ὀστᾶ.

4. In the vocative, εε is not contracted; as, ἀδελφίδεε.

Examples.

ὁ νόος, contracted νοῦς, "*the mind.*"

Singular.	*Dual.*	*Plural.*
N. ὁ νό-ος, νοῦς,	N. τὼ νό-ω, νῶ,	N. οἱ νό-οι, νοῖ,
G. τοῦ νό-ου, νοῦ,	G. τοῖν νό-οιν, νοῖν,	G. τῶν νό-ων, νῶν,
D. τῷ νό-ῳ, νῷ,	D. τοῖν νό-οιν, νοῖν,	D. τοῖς νό-οις, νοῖς,
A. τὸν νό-ον, νοῦν,	A. τὼ νό-ω, νῶ,	A. τοὺς νό-ους, νοῦς,
V. νό-ε, νοῦ.	V. νό-ω, νῶ.	V. νό-οι, νοῖ.

τὸ ὀστέον, contracted ὀστοῦν, "*the bone.*"

Singular.	*Dual.*	*Plural.*
N. τὸ ὀστέ-ον, ὀστ-οῦν,	N. τὼ ὀστέ-ω, ὀστ-ῶ,	N. τὰ ὀστέ-α, ὀστ-ᾶ,
G. τοῦ ὀστέ-ου, ὀστ-οῦ,	G. τοῖν ὀστέ-οιν, ὀστ-οῖν	G. τῶν ὀστέ-ων, ὀστ-ῶν,
D. τῷ ὀστέ-ῳ, ὀστ-ῷ,	D. τοῖν ὀστέ-οιν, ὀστ-οῖν	D. τοῖς ὀστέ-οις, ὀστ-οῖς
A. τὸ ὀστέ-ον, ὀστ-οῦν,	A. τὼ ὀστέ-ω, ὀστ-ῶ,	A. τὰ ὀστέ-α, ὀστ-ᾶ,
V. ὀστέ-ον, ὀστ-οῦν.	V. ὀστέ-ω, ὀστ-ῶ.	V. ὀστέ-α, ὀστ-ᾶ.

DIALECTS OF THE SECOND DECLENSION.

1. The Æolians wrote the dative singular without the ι subscribed; as, σοφῶ for σοφῷ. Hence the Latin dative and ablative in *o* of the second declension. In the accusa-

tive plural they are said to have employed the termination *οις* for *ους*; as, *κάττοις νόμοις* for *κατὰ τοὺς νόμους*.

2. The Dorians changed the termination *ος* of the nominative into *ορ*; as, *Τιμόσεορ ὁ Μιλήσιορ* for *Τιμόθεος ὁ Μιλήσιος*. In the genitive singular they changed the termination *ου* into *ω*; as, *τῶ νόμω* for *τοῦ νόμου*. And in the accusative plural they employed the termination *ως* for *ους*; as, *τὼς λύκως* for *τοὺς λύκους*. Hence the accusative plural in *os* of the second declension of Latin nouns.

3. The Ionians use *εω*, in the termination of the genitive singular, for *ου*; as, *Κροισέω* for *Κροίσου*; *Βαττέω* for *Βαττοῦ*. In the plural they changed *ων* of the genitive into *έων*; as, *πεσσέων* for *πεσσῶν*; *πυρέων* for *πυρῶν*; and in the dative used *οισι* for *οις*; as, *λίθοισι* for *λίθοις*.

4. The form of the genitive *οιο* for *ου* occurs for the most part in the poets only, chiefly the epic. The original form of the genitive seems to have been *-οο* (analogous to *αο* in the first declension), whence came *οιο*, and by contraction *ου*. In the genitive and dative dual the epic poets insert an *ι*; as, *ἵπποιϊν*, *ὤμοιϊν*, *σταθμοῖϊν*.

5. The old form of the dative occurs also in Attic; as, *κακοῖσιν*, *Plat. Gorg.* p. 497, D.; *τούτοισι*, *ib.* p. 28; *οἴκοισιν*, *Soph. Œd. T.* 249, &c.

XX. THIRD DECLENSION.

Terminations.

α, *ι*, *υ*, neuter.
ω, feminine.
ν, *ξ*, *ρ*, *σ*, *ψ*, of all genders.

1. The third declension is distinguished from the two preceding in making the oblique cases longer by one syllable than the nominative. In other words, it is said to increase in the genitive. The genitive ends always in *ος*.

2. The root of the words in this declension is generally disguised in the nominative by added vowels and consonants, and is to be discovered by taking away *ος* from the genitive. Thus, nominative *ὁ δαίμων*, "*the deity*," genitive *δαίμον-ος*, root *δαίμον*; *ὁ γίγας*, "*the giant*," gen. *γί-*

γαντ-ος, root γίγαντ ; τὸ σῶμα, "*the body*," gen. σώματ-ός, root σῶματ, &c.

EXAMPLES.[1]

ὁ θήρ, "*the wild beast*."

Singular.	*Dual.*	*Plural.*
N. ὁ θήρ,	N. τὼ θῆρ-ε,	N. οἱ θῆρ-ες,
G. τοῦ θηρ-ός,	G. τοῖν θηρ-οῖν,	G. τῶν θηρ-ῶν,
D. τῷ θηρ-ί,	D. τοῖν θηρ-οῖν,	D. τοῖς θηρ-σί,
A. τὸν θῆρ-α,	A. τὼ θῆρ-ε,	A. τοὺς θῆρ-ας,
V. θήρ.	V. θῆρ-ε.	V. θῆρ-ες.

ὁ αἰών, "*the age*."

Singular.	*Dual.*	*Plural.*
N. ὁ αἰών,	N. τὼ αἰῶν-ε,	N. οἱ αἰῶν-ες,
G. τοῦ αἰῶν-ος,	G. τοῖν αἰών-οιν,	G. τῶν αἰών-ων,
D. τῷ αἰῶν-ι,	D. τοῖν αἰών-οιν,	D. τοῖς αἰῶ-σι,[2]
A. τὸν αἰῶν-α,	A. τὼ αἰῶν-ε,	A. τοὺς αἰῶν-ας,
V. αἰών.	V. αἰῶν-ε.	V. αἰῶν-ες.

ὁ δαίμων, "*the deity*."

Singular.	*Dual.*	*Plural.*
N. ὁ δαίμων,	N. τὼ δαίμον-ε,	N. οἱ δαίμον-ες,
G. τοῦ δαίμον-ος,	G. τοῖν δαιμόν-οιν,	G. τῶν δαιμόν-ων,
D. τῷ δαίμον-ι,	D. τοῖν δαιμόν-οιν,	D. τοῖς δαίμο-σι,[3]
A. τὸν δαίμον-α,	A. τὼ δαίμον-ε,	A. τοὺς δαίμον-ας,
V. δαῖμον.	V. δαίμον-ε.	V. δαίμον-ες.

ὁ λέων, "*the lion*."

Singular.	*Dual.*	*Plural.*
N. ὁ λέων,	N. τὼ λέοντ-ε,	N. οἱ λέοντ-ες,
G. τοῦ λέοντ-ος,	G. τοῖν λεόντ-οιν,	G. τῶν λεόντ-ων,
D. τῷ λέοντ-ι,	D. τοῖν λεόντ-οιν,	D. τοῖς λέου-σι,[4]
A. τὸν λέοντ-α,	A. τὼ λέοντ-ε,	A. τοὺς λέοντ-ας,
V. λέον.	V. λέοντ-ε.	V. λέοντ-ες.

1. We have placed the paradigms before the remarks on the formation of the cases, an arrangement less repulsive to the learner than the other would have been; though, in strictness, the remarks on the cases ought to come first.

2. Old form αἰῶν-σι, whence, by rejecting ν before σ, we have αἰῶ-σι.

3. Old form δαίμον-σι, whence, by rejecting ν before σ, and retaining the short vowel of the root, we have δαίμο-σι.

4. Old form λέοντ-σι, whence, by rejecting the ντ and changing ο into ου, we have λέου-σι.

ἡ λαῖλαψ, "*the storm.*"

Singular.	*Dual.*	*Plural.*
N. ἡ λαῖλαψ,	N. τὰ λαιλάπ-ε,	N. αἱ λαίλαπ-ες,
G. τῆς λαίλαπ-ος,	G. ταῖν λαιλάπ-οιν,	G. τῶν λαιλάπ-ων,
D. τῇ λαίλαπ-ι,	D. ταῖν λαιλάπ-οιν,	D. ταῖς λαίλαψ-ι,[1]
A. τὴν λαίλαπ-α,	A. τὰ λαιλάπ-ε,	A. τὰς λαίλαπ-ας,
V. λαῖλαψ.	V. λαιλάπ-ε.	V. λαίλαπ-ες.

ἡ πτέρυξ, "*the wing.*"

Singular.	*Dual.*	*Plural.*
N. ἡ πτέρυξ,	N. τὰ πτέρυγ-ε,	N. αἱ πτέρυγ-ες.
G. τῆς πτέρῡγ-ος,	G. ταῖν πτερύγ-οιν,	G. τῶν πτερύγ-ων,
D. τῇ πτέρυγ-ι,	D. ταῖν πτερύγ-οιν,	D. ταῖς πτέρυξ-ι,[2]
A. τὴν πτέρυγ-α,	A. τὰ πτέρυγ-ε,	A. τὰς πτέρυγ-ας,
V. πτέρυξ.	V. πτέρυγ-ε.	V. πτέρυγ-ες.

ὁ ἔρως, "*the love.*"

Singular.	*Dual.*	*Plural.*
N. ὁ ἔρως,	N. τὼ ἐρωτ-ε,	N. οἱ ἐρωτ-ες,
G. τοῦ ἔρωτ-ος,	G. τοῖν ἐρώτ-οιν,	G. τῶν ἐρώτ-ων,
D. τῷ ἐρωτ-ι,	D. τοῖν ἐρώτ-οιν,	D. τοῖς ἐρω-σι,[3]
A. τὸν ἐρωτ-α,	A. τὼ ἐρωτ-ε,	A. τοὺς ἐρωτ-ας,
V. ἔρως.	V. ἐρωτ-ε.	V. ἐρωτ-ες.

ὁ ἱμάς, "*the thong.*"

Singular.	*Dual.*	*Plural.*
N. ὁ ἱμάς,	N. τὼ ἱμάντ-ε,	N. οἱ ἱμάντ-ες,
G. τοῦ ἱμάντ-ος,	G. τοῖν ἱμάντ-οιν,	G. τῶν ἱμάντ-ων,
D. τῷ ἱμάντ-ι,	D. τοῖν ἱμάντ-οιν,	D. τοῖς ἱμᾶσ-ι,[4]
A. τὸν ἱμάντ-α,	A. τὼ ἱμάντ-ε,	A. τοὺς ἱμάντ-ας,
V. ἱμάν.	V. ἱμάντ-ε.	V. ἱμάντ-ες.

ἡ φάλαγξ, "*the phalanx.*"

Singular.	*Dual.*	*Plural.*
N. ἡ φάλαγξ,	N. τὰ φάλαγγ-ε,	N. αἱ φάλαγγ-ες,
G. τῆς φάλαγγ-ος,	G. ταῖν φαλάγγ-οιν,	G. τῶν φαλάγγ-ων,
D. τῇ φάλαγγ-ι,	D. ταῖν φαλάγγ-οιν,	D. ταῖς φάλαγξ-ι,[5]
A. τὴν φάλαγγ-α,	A. τὰ φάλαγγ-ε,	A. τὰς φάλαγγ-ας,
V. φάλαγξ.	V. φάλαγγ-ε.	V. φάλαγγ-ες.

1. Old form λαίλαπ-σι, whence, by substituting the double letter, we have λαίλαψ-ι.
2. Old form πτέρυγ-σι, whence, by substituting ξ for γς, we have πτέρυξ-ι.
3. Old form ἔρωτ-σι, whence, by rejecting τ before σ, we have ἔρω-σι.
4. Old form ἱμάντ-σι.
5. Old form φάλαγγ-σι.

ὁ θώς, "*the jackal*."

Singular.	*Dual.*	*Plural.*
N. ὁ θώς,	N. τὼ θῶ-ε,	N. οἱ θῶ-ες,
G. τοῦ θω-ός,	G. τοῖν θώ-οιν,	G. τῶν θώ-ων,
D. τῷ θω-ί,	D. τοῖν θώ-οιν,	D. τοῖς θω-σί,
A. τὸν θῶ-α,	A. τὼ θῶ-ε,	A. τοὺς θῶ-ας,
V. θώς.	V. θῶ-ε.	V. θῶ-ες.

ὁ κίς, "*the wood-worm*."

Singular.	*Dual.*	*Plural.*
N. ὁ κίς,	N. τὼ κί-ε,	N. οἱ κί-ες,
G. τοῦ κι-ός,	G. τοῖν κι-οῖν,	G. τῶν κι-ῶν,
D. τῷ κι-ί,	D. τοῖν κι-οῖν,	D. τοῖς κι-σί,
A. τὸν κί-ν,	A. τὼ κί-ε,	A. τοὺς κί-ας,
V. κίς.	V. κί-ε.	V. κί-ες.

τὸ σῶμα, "*the body*."

Singular.	*Dual.*	*Plural.*
N. τὸ σῶμα,	N. τὼ σώματ-ε,	N. τὰ σώματ-α,
G. τοῦ σώματ-ος,	G. τοῖν σωμάτ-οιν,	G. τῶν σωμάτ-ων,
D. τῷ σώματ-ι,	D. τοῖν σωμάτ-οιν,	D. τοῖς σώμα-σι,[1]
A. τὸ σῶμα,	A. τὼ σώματ-ε,	A. τὰ σώματ-α,
V. σῶμα.	V. σώματ-ε.	V. σώματ-α.

Examples for Exercise in Declension.

Nom.	*Gen.*		*Nom.*	*Gen.*	
ἡ ὄψ,	ὀπός,	*the voice.*	ὁ ἄναξ,	-ακτος,	*the king.*
ἡ σάρξ,	σαρκός,	*the flesh.*	ἡ ἅλς,	ἁλός,	*the sea.*
ὁ σωτήρ,	-τῆρος,	*the preserver.*	ὁ ψαλτήρ,	-ῆρος,	*the harper.*
ὁ κῆρυξ,	-ῦκος,	*the herald.*	ἡ ῥίς,	ῥινός,	*the nose.*
ἡ φλόξ,	-ογός,	*the flame.*	ὁ χειμών,	-ῶνος,	*the storm.*
ἡ θρίξ,	τριχός,	*the hair.*	ὁ ψάρ,	ψᾱρός,	*the starling.*
τὸ φῶς,	φωτός,	*the light.*	ὁ λιμήν,	-ένος,	*the harbour.*
ἡ φιλότης,	-τητος,	*the friendship.*	ὁ ἄκμων,	-ονος,	*the anvil.*
τὸ βούλευμα,	-ατος,	*the counsel.*	ἡ νύξ,	νυκτός,	*the night.*
τὸ μέλι,	-ιτος,	*the honey.*	τὸ πῦρ,	πυρός,	*the fire.*
ἡ πελειάς,	-άδος,	*the dove.*	ἡ λαμπάς,	-άδος,	*the torch.*
ἡ κόρυς,	-ὕθος,	*the helmet.*	ὁ μάρτυρ,	-ῦρος,	*the witness.*
ὁ γίγας,	-αντος,	*the giant.*	ὁ ῥήτωρ,	-ορος,	*the orator.*
ὁ ὀδούς,	-όντος,	*the tooth.*	ὁ κόραξ,	-ακος,	*the raven.*
ὁ λάϊγξ,	-ιγγος,	*the pebble.*	ἡ ἀλώπηξ,	-εκος,	*the fox.*
ἡ σάλπιγξ,	-ιγγος,	*the trumpet.*	τὸ οὖς,	ὠτός,	*the ear.*

1. Old form σώματ-σι.

FORMATION OF THE CASES.

Genitive.

As a general rule, the genitive singular of nouns of the third declension is formed by adding ος to the termination of the root, such changes taking place, at the same time, as the laws of euphony require.

1. Some nouns, and chiefly those which, in the nominative, end in ν or ρ, form the genitive by adding ος to the termination of the nominative; as, μήν, "*a month*," gen. μην-ός; σωτήρ, "*a preserver*," gen. σωτῆρ-ος, &c. In the greater part, however, the long vowel in the termination of the nominative is changed into the corresponding short vowel; as, λιμήν, "*a harbour*," gen. λιμέν-ος; μήτηρ, "*a mother*," gen. μητέρ-ος; χελιδών, "*a swallow*," gen. χελιδόν-ος, &c.

2. When the nominative already has a final ς, this final letter disappears before the ος of the genitive, and the long vowel preceding it in the termination of the nominative is changed into its corresponding short; as, τριήρης, "*a trireme*," gen. τριήρεος, &c.

3. When the nominative ends in a double consonant, such as ξ (which is equivalent to γς, κς, or χς) or ψ (equivalent to βς, πς, or φς), the double consonant is resolved into its component parts, the termination ος is added, and the ς, or final letter of the root, is thrown out; as, αἴξ, "*a goat*," resolved into αἰγς, genitive αἰγ-ός; ἀλώπηξ, "*a fox*," resolved into ἀλώπηκς, genitive (with the short vowel also for the long) ἀλώπεκ-ος. So, also, θρίξ, "*hair*" (τρίχς), gen. τριχ-ός; φλέψ, "*a vein*" (φλέβς), gen. φλεβ-ός; ὤψ, "*an eye*" (ὤπς), gen. ὠπ-ός; κατῆλιψ, "*a roof*" (κατῆλιφς), gen. κατήλιφ-ος. In like manner, φάλαγξ, "*a phalanx*" (φάλαγγς), gen. φάλαγγ-ος; λάρυγξ, "*the larynx*" (λάρυγγς), gen. λάρυγγ-ος.[1]

1. Sometimes, instead of these, which were the regular forms, we find them with only a single γ; as, φάρῦγος, *Od.* 9, 373; *Eurip. Cycl.* 592. So λάρυγος, *Schweigh. ad Athen.* vol. iv., p. 545. But λύγξ "*the lynx*," has both λυγκός and λυγγός. So, also, νύξ and ἄναξ make νυκτός and ἄνακτος, the τ being a part of the root (νύκτ) of the former, and, in the case of the latter, being brought in probably to strengthen

4. Nominatives in *ᾱς*, *εις*, and *ους*, being, for the most part, formed from roots ending in *αντς*, *εντς*, *οντς* (where the *ν* and *τ* are thrown out, and the preceding short vowel is either made long or else is changed into a diphthong), have their genitives in *αντος*, *εντος*, or *οντος*. Thus, *ἐλέφας*, "*an elephant*" (root *ἐλέφαντς*), genitive *ἐλέφαντ-ος*; *Σιμόεις*, "*the river Simoïs*" (root *Σιμόεντς*), gen. *Σιμόεντ-ος*; *ὀδούς*, "*a tooth*" (root *ὀδόντς*), gen. *ὀδόντ-ος*.

5. Words which end in *α*, *ι*, *υ*, add the syllable *τος* to the termination of the nominative, and thus form the genitive case; as, *σῶμα*, "*a body*," genitive *σώματ-ος*; *μέλι*, "*honey*," gen. *μέλιτ-ος*. Those in *υ* change also this vowel into *α* before *τος*; as, *δόρυ*, "*a spear*," gen. *δόρατ-ος*; *γόνυ*, "*a knee*," gen. *γόνατ-ος*. In strictness, however, these nouns in *α*, *ι*, *υ* come from roots that terminate in *τ*; as, *σῶματ*, *μέλιτ*; and hence *ος* is only added, in fact, to the root. While with regard to the vowel-change in *γόνυ*, *δόρυ*, and other words of similar ending, it must be borne in mind that the old nominatives were in *ας*, as *γόνας*, *δόρας* (i. e. *γόνατς*, *δόρατς*), whence, of course, the genitives *γόνατ-ος* and *δόρατ-ος*, by dropping the final *ς* of the root.[1]

6. Words in *αρ* make either *ατος* in the genitive; as, *ὄνειαρ*, "*a dream*," gen. *ὀνείατ-ος*; *ἧπαρ*, "*the liver*," gen. *ἥπατ-ος*; *ἦμαρ*, "*a day*," gen. *ἤματ-ος*; *φρέαρ*, "*a well*," gen. *φρέατ-ος*; or else *αρος*; as, *ἔαρ*, "*spring*," gen. *ἔαρ-ος*; *θέναρ*, "*the palm of the hand*," gen. *θέναρ-ος*. But *δάμαρ* makes *δάμαρτ-ος*.

7. Neuters in *ᾰς* make partly *ατος*; as, *κρέας*, "*flesh*," genitive *κρέατ-ος*; *κέρας*, "*a horn*," gen. *κέρατ-ος*. More commonly, however, they form the genitive in *αος*; as, *κνέφας*, "*darkness*," gen. *κνέφα-ος*, in which case the Attics contract the termination *αος* into *ως*; as, *κέρως*, *κρέως*, &c.

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the root *ανακ*, after the removal of the *ς*. From the *regular* declension of *ἄναξ* (i. e., *ἀνακ-ος* in the genitive, &c.) comes *Ἄνακες*, the name of Castor and Pollux; while, on the other hand, the oblique cases of *nox* in Latin show the *t* of the root. Compare the German *nacht* and the English *night*.

1. *Matthiæ*, *G. G.* vol. i., § 72, 1. The noun *γάλα*, "*milk*," makes *γάλακτ-ος*, as from *γάλαξ* (i. e., *γάλακτς*); *σίνηπι*, "*mustard*," makes, according to § 11, *σινήπι-ος*, and in Attic *σινήπε-ως*; *ἄστυ*, "*a city*," makes *ἄστε-ος*, Att. *ἄστε-ως*. Other nouns in *υ* also vary from the rule above given; as, *δάκρυ*, "*a tear*," gen. *δάκρυ-ος*, &c.

8. Nominatives in *αυς* make *αος* and *ηος*; as *ναῦς*, "*a ship*," gen. *ναός* and *νηός*.

9. Nominatives in *ις*, different from those mentioned in § 4, make the genitive in *ενος*; as, *κτείς*, "*a comb*," gen. *κτεν-ός*; or in *ειδός*; as *κλείς*, "*a key*," gen. *κλειδός*.

10. Nominatives in *ης*, other than those alluded to under § 2, make the genitive in *ητος* and *ηθος*; as, *φιλότης*, "*friendship*," gen. *φιλότητ-ος*; *πένης*, "*a poor man*," gen. *πένητ-ος*; *Πάρνης*, "*a mountain on the confines of Attica*," gen. *Πάρνηθ-ος*. Here again *ος* is added to the termination of the roots, *φιλότητς*, *πένητς*, &c.

11. Nominatives in *ις* make the genitive in *ιος*, *ιδος*, *ῖθος*, *ιτος*, and *ινος*. The Attics, however, changed *ιος* into *εως*. Thus, *ὄφις*, "*a serpent*," gen. *ὄφι-ος* (Att. *οφεως*); *ἐλπίς*, "*hope*," gen. *ἐλπίδ-ος*; *ὄρνις*, "*a bird*," gen. *ὄρνῖθ-ος*; *χαρις*, "*a favour*," gen. *χάριτ-ος*; *ἀκτίς*, "*a beam of the sun*," gen. *ἀκτῖν-ος*. All these terminations, like those mentioned in the preceding paragraph, are only *ος* added to the several roots.

12. Neuters in *ος* make the genitive in *εος*, which the Attics contract into *ους*; as, *τεῖχος*, "*a wall*," gen. *τείχε-ος*, contr. *τείχ-ους*.

13. Words in *οῦς*, other than those mentioned under § 4, make the genitive in *οος*; as, *βοῦς*, "*an ox*," gen. *βο-ός*. Some again, when *οῦς* arises by contraction from *όεις*, gen. *όεντος*, make the genitive in *οῦντος*; as, *Ὀποῦς*, "*the name of a city*," gen. *Ὀποῦντ-ος*. So, also, *Τραπεζοῦς*, *μελιτοῦς*, &c.

14. Words in *υξ* make the genitive in *υχος*; as, *διώρυξ*, "*a canal*," gen. *διώρυχ-ος*. Others have *υγος*; as, *Στύξ*, "*the river Styx*," gen. *Στύγ-ος*.

15. Words in *υς* make *ύος*; as, *ὀσφύς*, "*the loins*," gen. *ὀσφύ-ος*; *δρῦς*, "*a tree*," gen. *δρυ-ός*; and sometimes *ύδος*, *υθος*, and *υνος*; as, *χλαμύς*, "*a cloak*," gen. *χλαμῦδ-ος*; *κόρυς*, "*a helmet*," gen. *κόρῦθ-ος*; *κώμυς*, "*a bundle*," gen. *κώμῦθ-ος*; *Φόρκυς*, "*Phorcys*," gen. *Φόρκυν-ος*.

16. Words in *ως* make *ωος*, *ωτος*, *ωος* (contr. *ῶς*), and *οτος*. Thus, *δμώς*, "*a slave*," gen. *δμω-ός*; *ἥρως*, "*a hero*," gen. *ἥρω-ος*; *φώς*, "*light*," gen. *φωτός*; *ἔρως*, "*love*," gen. *ἔρωτ-ος*; *αἰδώς*, "*modesty*," gen. *αἰδό-ος*, contr. *αἰδῶς*; *τετυφώς*, perf. act. participle of *τύπτω*, gen. *τετυφότ-ος*.

Accusative.

As a general rule, the accusative singular of nouns of the third declension, that are not neuter, is formed by changing ος of the genitive into α; as, μήν, gen. μήν-ος, accus. μήν-α.

1. But nouns in ις, υς, αυς, and ους, whose genitive ends in ος pure, take ν instead of α; as, πόλις, "*a city*," gen. πόλι-ος, acc. πόλιν; ναῦς, "*a ship*," gen. να-ός, acc. ναῦν; βοῦς, "*an ox*," gen. βό-ος, acc. βοῦν, &c.

2. Other nouns in ις, υς, &c., whose genitive ends in ος impure, and which have no accent on the last syllable of the nominative, make the accusative in α and ν, the latter particularly with the Attics. Thus, ὄρνις, "*a bird*," gen. ὄρνιθ-ος, acc. ὄρνιθ-α, Att. ὄρνιν; κλεῖς, "*a key*," gen. κλεῖδ-ος, acc. κλεῖδ-α, Att. κλεῖν. So the compounds of πούς; as, βραδύπους, "*slow of foot*," acc. βραδύποδ-α, Att. βραδύπουν; Οἰδίπους, "*Œdipus*," acc. Οἰδίποδ-α. Att. Οἰδίπουν.

Vocative.

The vocative of the third declension is generally like the nominative; and this is particularly the case among the Attic writers; as, ὁ θήρ, "*the wild beast*," voc. θήρ; ἡ χείρ, "*the hand*," voc. χείρ.

1. But the endings ενς, ις, υς, as also the words παῖς, "*a boy*," γραῦς, "*an aged female*," and βοῦς, "*an ox*," cast off their ς to form the vocative, and those in ενς then assume the circumflex; as, βασιλεύς, "*a king*," voc. βασιλεῦ; Πάρις, "*Paris*," voc. Πάρ-ι; Τῆθυς, "*Tethys*," voc. Τῆθ-υ; παῖς, voc. παῖ; γραῦς, voc. γραῦ; βοῦς, voc. βοῦ. Other nouns in ους more frequently retain than drop the ς. Thus, Οἰδίπ-ου is found; but Οἰδίπους is more common.

2. Words in ας and εις, which arise from old forms ending in ανς and ενς, and which form their genitive in ανος, αντος, or εντος, throw away ς in the vocative, and then, for the most part, resume the ν; as, τάλας, "*miserable*," gen.

τάλαν-ος, voc. τάλαν; Αἴας, "*Ajax*," gen. Αἴαντ-ος, voc. Αἶαν; χαρίεις, "*graceful*," gen. χαρίεντ-ος, voc. χαρίεν. But several proper names in ᾱς, αντος, have in the vocative only the long *a*; as, Ἄτλας, gen. Ἄτλαντ-ος, voc. Ἄτλᾱ.

3. Words which have η or ω in the termination of the nominative, and the corresponding short vowel (ε or ο) in the genitive, and which have no acute accent on the last syllable, take the short vowel also in the vocative; as, μήτηρ, "*a mother*," gen. μητέρ-ος, voc. μῆτερ; ῥήτωρ, "*an orator*, gen. ῥήτορ-ος, voc. ῥῆτορ; Σωκράτης, "*Socrates*," gen. Σωκράτ-εος, voc. Σώκρατες. If, however, the last syllable of such words has the accent, then the long vowel is retained in the vocative; as, ποιμήν, "*a shepherd*," gen. ποιμέν-ος, voc. ποιμήν. But this only applies to nouns, not to adjectives, and hence κελαινεφής makes in the vocative κελαινεφές.

4. Words which retain the long vowel in the genitive keep it also in the vocative; as, Πλάτων, "*Plato*," gen. Πλάτων-ος, voc. Πλάτ-ων; Ξενοφῶν, "*Xenophon*," gen. Ξενοφῶντ-ος, voc. Ξενοφ-ῶν; ἰητήρ, "*a physician*," gen. ἰητῆρ-ος, voc. ἰητ-ῆρ. But the following three make the vowel short in the vocative; Ἀπόλλων, "*Apollo*," gen. Ἀπόλλων-ος, voc. Ἄπολλ-ον; Ποσειδῶν, "*Neptune*," gen. Ποσειδῶν-ος, voc. Πόσειδ-ον; σωτήρ, "*a saviour*," gen. σωτῆρ-ος, voc. σῶτερ.

5. Proper names in κλῆς make -κλεις in the termination of the vocative; as, Νικοκλῆς, voc. Νικόκλ-εις. Here the nominative was originally -κλέης, and consequently the vocative is -κλεες, contracted κλεις.

6. Words in ω and ως make οι in the vocative; as, Λητώ, "*Latona*," voc. Λητ-οῖ; Σαπφώ, "*Sappho*," voc. Σαπφ-οῖ; αἰδώς, "*modesty*," voc. αἰδ-οῖ.

Dative Plural

The dative plural in nouns which end in ευς, αυς, and ους, is formed by appending ι to the termination of the nominative singular; as, βασιλεύς, βασιλεῦσι; ναῦς, ναυσί; βοῦς, βουσί. In the case of other nouns, the dative plural is formed by adding σι to the root, such changes being at the same time made as the rules of euphony re-

quire; as, *νύξ*, gen. *νυκτ-ός*, dat. pl. *νυξί* (i. e. *νυκτσί*); *ὀδούς*, gen. *ὀδόντ-ος*, dat. pl. *ὀδοῦσι* (i. e. *ὀδόντσι*); *παῖς*, gen. *παιδ-ός*, dat. pl. *παισί* (i. e. *παιδσί*); *Ἄραψ*, gen. *Ἄραβ-ος*, dat. pl. *Ἄραψι* (i. e. *Ἄραβσι*); *τυπείς*, gen. *τυπέντ-ος*, dat. pl. *τυπεῖσι*, (i. e. *τυπέντσι*); *κτείς*, gen. *κτεν-ός*, dat. pl. *κτεσί* (i. e. *κτενσί*), &c.

1. When the ending *σι*, on being added to the root, is preceded by a vowel, or, in other words, when the genitive ends in *ος* pure, this vowel remains in the dative plural unchanged, as in the other oblique cases; as, *τεῖχος*, gen. *τείχε-ος*, dat. pl. *τείχεσι*; *δρῦς*, gen. *δρυ-ός*, dat. pl. *δρυσίν*; *ἀληθής*, gen. *ἀληθέ-ος*, dat. pl. *ἀληθέσι*. When, however, the nominative singular has a diphthong, the dative plural takes it also; as, *βασιλεύς*, gen. *βασιλέ-ως*, dat. pl. *βασιλεῦσι*, and the other nouns mentioned in the beginning of the previous paragraph.

2. Some nouns in *ηρ*, gen. *-ερος*, drop the *ε* in the genitive and dative singular, and also in the dative plural, and then, in the latter case, insert after *ρ* the more sonorous *α*; as, *πατήρ*, "*a father*," gen. *πατρ-ός* (from *πατέρ-ος*), dat. *πατρί* (from *πατέρ-ι*), &c., dat. pl. *πατράσι*. So, also, *μήτηρ*, *γαστήρ*, *θυγάτηρ*, *Δημήτηρ*.

CONTRACTIONS OF THE THIRD DECLENSION.

1. Nouns in *ης* undergo contraction in every case, except in the nominative and vocative singular, and dative plural. Thus:

ἡ τριήρης, "*the trireme.*"

Singular.	*Dual.*	*Plural.*
N. *ἡ τριήρ-ης,*	N. *τὰ τριήρ-εε, -η,*	N. *αἱ τριήρ-εες, -εις,*
G. *τῆς τριήρ-εος, -ους,*	G. *ταῖν τριηρ-έοιν, -οιν,*	G. *τῶν τριήρ-εων, -ων,*
D. *τῇ τριήρ-εῖ, -ει,*	D. *ταῖν τριηρ-έοιν, -οιν,*	D. *ταῖς τριήρ-εσι,*
A. *τὴν τριήρ-εα, -η,*	A. *τὰ τριήρ-εε, -η,*	A. *τὰς τριήρ-εας, -εις,*
V. *τριήρ-ες.*	V. *τριήρ-εε, -η.*	V. *τριήρ-εες, -εις.*

2. Like *τριήρης* are also declined the proper names ending in *κλεης*; as, *Ἡρακλέης*, contracted *Ἡρακλῆς*; *Θεμιστοκλῆς*, *Περικλῆς*, &c. In the dative they have a double contraction. Thus:

ὁ Ἡρακλέης, "*Hercules.*"

N.	ὁ Ἡρακλ-έης, -ῆς,
G.	τοῦ Ἡρακλ-έος, -οῦς,
D.	τῷ Ἡρακλ-έεῖ, -έει, -εῖ,
A.	τὸν Ἡρακλ-έα, -ῆ,
V.	Ἡράκλ-εες, -εις.

3. Nouns in ος are neuter, and make the nominative, accusative, and vocative plural in εα, contracted η, and the genitive in έων, contracted ῶν. Thus:

τὸ τεῖχος, "*the wall.*"

Singular.		*Dual.*		*Plural.*	
N.	τὸ τεῖχ-ος,	N. τὼ τείχ-εε,	-η,	N. τὰ τείχ-εα,	-η,
G.	τοῦ τείχ-εος,	-ους, G. τοῖν τειχ-έοιν,	-οιν,	G. τῶν τειχ-έων,	-ων,
D.	τῷ τείχ-εῖ,	-ει, D. τοῖν τειχ-έοιν,	-οιν,	D. τοῖς τείχ-εσι,	
A.	τὸ τείχ-ος,	A. τὼ τείχ-εε,	-η,	A. τὰ τείχ-εα,	-η,
V.	τείχ-ος.	V. τείχ-εε,	-η.	V. τείχ-εα,	-η.

4. Nouns in ω and ως have three contractions, namely, οος of the genitive singular into οῦς, οϊ of the dative into οῖ, and οα of the accusative into ῶ. Their dual and plural have no contractions, but are declined throughout like the corresponding parts of λόγος. Few of them, indeed, from their signification, admit, strictly speaking, of a dual or plural. Thus:

ἡ ἠχώ, "*the echo.*"

Singular.		*Dual.*		*Plural.*	
N.	ἡ ἠχ-ώ,	N. τὰ ἠχ-ώ,		N. αἱ ἠχ-οί,	
G.	τῆς ἠχ-όος,	-οῦς, G. ταῖν ἠχ-οῖν,		G. τῶν ἠχ-ῶν,	
D.	τῇ ἠχ-όϊ,	-οῖ, D. ταῖν ἠχ-οῖν,		D. ταῖς ἠχ-οῖς,	
A.	τὴν ἠχ-όα,	-ώ, A. τὰ ἠχ-ώ,		A. τὰς ἠχ-ούς,	
V.	ἠχ-οϊ.	V. ἠχ-ώ.		V. ἠχ-οί.	

ἡ αἰδώς, "*the modesty.*"

Singular.		*Dual.*		*Plural.*	
N.	ἡ αἰδ-ώς,	N. τὰ αἰδ-ώ,		N. αἱ αἰδ-οί,	
G.	τῆς αἰδ-όος,	-οῦς, G. ταῖν αἰδ-οῖν,		G. τῶν αἰδ-ῶν,	
D.	τῇ αἰδ-όϊ,	-οῖ, D. ταῖν αἰδ-οῖν,		D. ταῖς αἰδ-οῖς,	
A.	τὴν αἰδ-όα,	-ῶ, A. τὰ αἰδ-ώ,		A. τὰς αἰδ-ούς,	
V.	αἰδ-οῖ.	V. αἰδ-ώ.		V. αἰδ-οί.	

5. Nouns in ις and ι have three contractions, namely, εῖ of the dative into ει, εες of the nominative and vocative plural into εις, and εας of the accusative plural into εις. Those in ις have also in the genitive singular, and the genitive and dative dual, the Attic terminations εως and εων, instead of εος and εοιν. Thus:

ἡ πόλις, "*the city.*"

Singular.	*Dual.*	*Plural.*
N. ἡ πόλ-ις,	N. τὰ πόλ-εε,	N. αἱ πόλ-εες, -εις,
G. τῆς πόλ-εως,	G. ταῖν πόλ-εων,	G. τῶν πολ-έων,
D. τῇ πόλ-εῖ, -ει,	D. ταῖν πόλ-εων,	D. ταῖς πόλ-εσι,
A. τὴν πόλ-ιν,	A. τὰ πόλ-εε,	A. τὰς πόλ-εας, -εις,
V. πόλ-ι.	V. πόλ-εε.	V. πόλ-εες, -εις.

τὸ σίνηπι, "*the mustard.*"

Singular.	*Dual.*	*Plural.*
N. τὸ σίνηπ-ι,	N. τὼ σινήπ-εε,	N. τὰ σινήπ-εα,
G. τοῦ σινήπ-εος,	G. τοῖν σινηπ-έοιν,	G. τῶν σινηπ-έων,
D. τῷ σινήπ-εῖ, -ει,	D. τοῖν σινηπ-έοιν,	D. τοῖς σινήπ-εσι,
A. τὸ σίνηπ-ι,	A. τὼ σινήπ-εε,	A. τὰ σινήπ-εα,
V. σίνηπ-ι.	V. σινήπ-εε.	V. σινήπ-εα.

6. Nouns in υς, gen. υος, have two contractions, namely, υες of the nominative and vocative plural into υς, and υας of the accusative plural into υς. Thus:

ὁ ἰχθύς, "*the fish.*"

Singular.	*Dual.*	*Plural.*
N. ὁ ἰχθ-ύς,	N. τὼ ἰχθ-ύε,	N. οἱ ἰχθ-ύες, -ῦς,
G. τοῦ ἰχθ-ύος,	G. τοῖν ἰχθ-ύοιν,	G. τῶν ἰχθ-ύων,
D. τῷ ἰχθ-ύϊ,	D. τοῖν ἰχθ-ύοιν,	D. τοῖς ἰχθ-ύσι,
A. τὸν ἰχθ-ύν,	A. τὼ ἰχθ-ύε,	A. τοὺς ἰχθ-ύας, -ῦς,
V. ἰχθ-ύ.	V. ἰχθ-ύε.	V. ἰχθ-ύες, -ῦς.

7. Nouns in ευς, and those in υς which make, like them, the genitive in εως, have four contractions, namely, εῖ of the dative singular into ει, εε of the dual into η, εες of the nominative and vocative plural into εις, and εας of the accusative plural into εις. But in the last case the uncontracted εας is the more usual form. Thus:

ὁ βασιλεύς, "*the king.*"

Singular.	*Dual.*	*Plural.*
N. ὁ βασιλ-εύς,	N. τὼ βασιλ-έε, -ῆ,	N. οἱ βασιλ-έες, -εῖς,
G. τοῦ βασιλ-έως,	G. τοῖν βασιλ-έοιν,	G. τῶν βασιλ-έων,
D. τῷ βασιλ-εῖ, -εῖ,	D. τοῖν βασιλ-έοιν,	D. τοῖς βασιλ-εῦσι,
A. τὸν βασιλ-έα,	A. τὼ βασιλ-έε, -ῆ,	A. τοὺς βασιλ-έας, -εῖς,
V. βασιλ-εῦ.	V. βασιλ-έε, -ῆ.	V. βασιλ-έες, -εῖς.

8. Neuters in ν make the nominative, accusative, and vocative plural in εα, contracted into η. They also contract εϊ into ει, and εε into η. Thus:

τὸ ἄστυ, "*the city.*"

Singular.	*Dual.*	*Plural.*
N. τὸ ἀστ-υ,	N. τὼ ἀστ-εε, -ῆ,	N. τὰ ἀστ-εα, -ᾶ,
G. τοῦ ἀστ-εος,	G. τοῖν ἀστ-έοιν,	G. τῶν ἀστ-έων,
D. τῷ ἀστ-εῖ, -ει,	D. τοῖν ἀστ-έοιν,	D. τοῖς ἀστ-εσι,
A. τὸ ἀστ-υ,	A. τὼ ἀστ-εε, -ῆ,	A. τὰ ἀστ-εα, -ᾶ,
V. ἄστ-υ.	V. ἄστ-εε, -ῆ.	V. ἄστ-εα, -ᾶ.

9. Neuters in ας pure and ρας reject τ by syncope in the Ionic dialect, and are also farther contracted by crasis in the Attic, in every case except the nominative, accusative, and vocative singular, and the dative plural. Thus:

τὸ κρέας, "*the flesh.*"

Singular.

N. τὸ κρέ-ας.
G. τοῦ κρέ-ατος, by syncope κρέ-αος, by crasis κρέ-ως.
D. τῷ κρέ-ατι, ... κρέ-αι, . . . κρέ-ᾳ.
A. τὸ κρε-ας.
V. κρε-ας.

Dual.

N. τὼ κρέ-ατε, ... κρέ-αε, . . . κρέ-α.
G. τοῖν κρε-άτοιν, . . . κρε-άοιν, . . κρε-ῶν.
D. τοῖν κρε-άτοιν, . . . κρε-άοιν, . . κρε-ῶν.
A. τὼ κρέ-ατε, ... κρέ-αε, . . . κρέ-α.
V. κρέ-ατε, ... κρέ-αε, . . . κρέ-α.

Plural.

N. τὰ κρέ-ατα, . . . κρέ-αα, . . . κρέ-α.
G. τῶν κρε-άτων, . . . κρε-άων, . . . κρε-ῶν.
D. τοῖς κρέ-ασι.
A. τὰ κρέ-ατα, . . . κρέ-αα, . . . κρέ-α.
V. κρέ-ατα, . . . κρέ-αα, . . . κρέ-α.

τὸ κέρας, "*the horn.*"

	Singular.		
N.	τὸ κέρ-ας.		
G.	τοῦ κέρ-ατος, by syncope κέρ-αος, by crasis κέρ-ως.		
D.	τῷ κέρ-ατι, ...	κέρ-αι, . . .	κέρ-ᾳ.
A.	τὸ κέρ-ας.		
V.	κέρ-ας.		
	Dual.		
N.	τὼ κέρ-ατε, ...	κέρ-αε, . . .	κέρ-α.
G.	τοῖν κερ-άτοιν, . . .	κερ-άοιν, . .	κερ-ῶν.
D.	τοῖν κερ-άτοιν, . . .	κερ-άοιν, . .	κερ-ῶν.
A.	τὼ κέρ-ατε, ...	κέρ-αε, . . .	κέρ-α.
V.	κέρ-ατε, ...	κέρ-αε, . . .	κέρ-α.
	Plural.		
N.	τὰ κέρ-ατα, . . .	κέρ-αα, . . .	κέρ-α.
G.	τῶν κέρ-ατων, . . .	κερ-άων, . .	κερ-ῶν.
D.	τοῖς κέρ-ασι.		
A.	τὰ κέρ-ατα, . . .	κέρ-αα, . . .	κέρ-α.
V.	κέρ-ατα, . . .	κέρ-αα, . . .	κέρ-α.

10. Some words in ηρ, genitive -ερος, throw away the ε before ρ in the genitive and dative, and so exhibit a double form. After the letter ν, when it is brought into collision with ρ in such forms, a δ is added in order to soften the sound. The noun πατήρ is an instance of the first mode of declining, the noun ἀνήρ of the second. Thus:

ὁ πατήρ, "*the father.*"[1]

Singular.	*Dual.*	*Plural.*
N. ὁ πατ-ήρ,	N. τὼ πατ-έρε,	N. οἱ πατ-έρες,
G. τοῦ πατ-έρος, -ρός,	G. τοῖν πατ-έροιν,	G. τῶν πατ-έρων, -ρῶν,
D. τῷ πατ-έρι, -ρί,	D. τοῖν πατ-έροιν,	D. τοῖς πατ-ράσι,
A. τὸν πατ-έρα,	A. τὼ πατ-έρε,	A. τοὺς πατ-έρας,
V. πάτ-ερ.	V. πατ-έρε.	V. πατ-έρες.

1. In the same way are declined μήτηρ, "*a mother,*" and γαστήρ, "*a stomach,*" except that γαστήρ makes in the dative plural γαστῆρσι, which appears to have been also the old form of πατήρ and μήτηρ. It must be remembered, moreover, that πατήρ, μήτηρ, and γαστήρ make the accusative singular without contraction. This is done in the case of μήτηρ, to prevent its being confounded with μήτρα, -ας, "*a womb;*" in the case of πατήρ, to prevent its being confounded with πάτρα, -ας, "*a paternal land;*" and in γαστήρ, to prevent similar confusion with γάστρα, -ας, "*the bottom of a vessel.*"

ὁ ἀνήρ, "*the man.*"

Singular.	*Dual.*	*Plural.*
N. ὁ ἀν-ήρ,	N. τὼ ἀν-έρε, -ὄρε,	N. οἱ ἀν-έρες, -ὄρες,
G. τοῦ ἀν-έρος, -ὀρός,	G. τοῖν ἀν-έροιν, -ὀροῖν,	G. τῶν ἀν-έρων, -ὀρων,
D. τῷ ἀν-έρι, -ὀρί,	D. τοῖν ἀν-έροιν, -ὀροῖν,	D. τοῖς ἀν-δράσι,
A. τὸν ἀν-έρα, -ὄρα,	A. τὼ ἀν-έρε, -ὄρε,	A. τοὺς ἀν-έρας, -ὄρας,
V. ἀν-ερ.	V. ἀν-έρε, -ὄρε.	V. ἀν-έρες, -ὄρες.

11. Some nouns are contracted by either dropping a vowel, or blending two vowels into one, and this contraction takes place in every case. Thus:

τὸ ἔαρ, contr. ἦρ, "*the spring.*"	ὁ κενεών, contr. κενῶν, "*the belly.*"
Singular.	*Singular.*
N. τὸ ἔαρ, ἦρ,	N. ὁ κενεών, κενῶν,
G. τοῦ ἔαρ-ος, ἦρος,	G. τοῦ κενε-ῶνος, κεν-ῶνος,
D. τῷ ἔαρ-ι, ἦρι, &c.	D. τῷ κενε-ῶνι, κεν-ῶνι, &c.

ANOMALOUS FORMS OF THE THIRD DECLENSION.

1. That is called *anomalous* which is inconsistent with the prescribed laws of formation; as, for example, when χάρις, though formed from a root χαριδ, makes χάριτος in the genitive, not χάριδος.

2. The greater part of the actual deviations from regular declension consist in the interchange of forms. In the more ancient language, it often happened that a word had two or more terminations and modes of inflection, with only one and the same signification. Only one of these forms was, for the most part, retained as the language became improved. The other was merely employed, now and then, when a more sonorous term was needed, especially in poetry. Thus, Δημήτηρ, more seldom, Δήμητρα, "*Ceres*;" δάκρυον, older form δάκρυ, -υος, "*a tear.*"

3. Sometimes the two forms remained more or less in common use by the side of each other; as, υἱός, "*a son,*" genitive υἱοῦ; and also υἱέος, from a nominative of the third declension in ευς.

4. Sometimes both forms originate from the same nominative, in which case the word is called a *Heteroclite.* Thus, Οἰδίπους, genitive Οἰδίποδος, and Οἰδίπου.

5. When, however, one of the forms can be traced to an

obsolete or unusual nominative, it is called *Metaplasm*; as, *δένδρον*, gen. *-ου*; dative plural *δένδροις*, and also *δένδρεσιν*, from a nominative *τὸ δένδρος*.

6. Most of the common and poetical anomalies that occur in declension consist of heteroclites and metaplasms.

7. To the heteroclites belong certain words that are inflected after both the first and third declensions. Some of these carry this double mode of inflexion throughout; as, *μύκης*, "*a mushroom*," genitive *μύκου* and *μύκητος*, &c. This is particularly the case with proper names in *ης*; as, *Δάρης*, genitive *Δάρου* and *Δάρητος*. Others have it only in part; as, *Σωκράτης*, accusative *Σωκράτη* and *Σωκράτην*.

8. Nouns in *ως* sometimes make the genitive in *ω* and *ωος*. Thus, *Μίνως*, gen. *Μίνω* and *Μίνωος*; *πάτρως*, "*a paternal uncle*," gen. *πάτρω* and *πάτρωος*.

9. Nouns in *ως*, genitive *ωτος*, sometimes drop the *τ*; as, *ἱδρώς*, "*sweat*," which has not only *ἱδρῶτι* and *ἱδρῶτα* in the dative and accusative, but also *τῷ ἱδρῷ* and *τὸν ἱδρῶ*, the latter being Attic forms.

10. Nouns in *ως* and *ων* have sometimes the anomaly still more apparent, since it shows itself even in the nominative. Thus, *ὁ ταώς*, gen. *ταώ*, "*the peacock*," and *ὁ τάών*, genitive *ταῶνος*. So, also, *ἡ ἅλως*, gen. *ἅλω*, "*the threshing-floor*," and *ἅλως*, gen. *ἅλωος*.

11. The declension of *ναῦς*, *a ship*, is as follows:

ἡ ναῦς, "*the ship.*"

	Attic.	*Epic and Ionic.*	*Doric.*
Sing.	N. *ναῦς*,	N. *ναῦς*,	N. *νᾶς*,
	G. *νεώς*,	G. *νηός* and *νεός*,	G. *ναός*,
	D. *νηΐ*,	D. *νηΐ*,	D. *ναΐ*,
	A. *ναῦν*,	A. *νῆα* and *νέα*,	A. *ναῦν* and *νᾶν*,
	V. *ναῦς*.	V. *ναῦς*.	V. *νᾶς*.
Dual.	N. *νῆε*,	N. *νῆε*,	N. *νᾶε*,
	G. *νεοῖν*,	G. *νεοῖν*,	G. *ναοῖν*,
	D *νεοῖν*,	D. *νεοῖν*,	D. *ναοῖν*,
	A *νῆε*,	A. *νῆε*,	A. *νᾶε*,
	V. *νῆε*.	V. *νῆε*.	V. *νᾶε*.
Pl.	N. *νῆες*,	N. *νῆες* and *νέες*,	N. *νᾶες*,
	G. *νεῶν*,	G. *νεῶν*,	G. *ναῶν*,
	D. *ναυσί*	D. *νηυσί* and *νέεσσι*,	D. *ναυσί*,
	A. *ναῦς*,	A. *νῆας* and *νέας*,	A. *νᾶας*,
	V. *νῆες*.	V. *νῆες*.	V. *νᾶες*.

12. The noun *βοῦς*, "*an ox*," makes *βοός* in the genitive, *βοῦν* in the accusative, and in the plural, nom. *βόες*, contracted *βοῦς*, dative *βουσί*, accusative *βόας*, contr. *βοῦς*.

13. The declension of Ζευς is also peculiar. Thus,

N. Ζεύς,
G. Ζηνός and Διός,
D. Ζηνί and Διί,
A. Ζῆνα and Δία,
V. Ζεῦ.

14. Under the head of anomalies in declension may be ranked the very peculiar paragogic ending in *φιν* or *φι*. This is of very common occurrence in epic poetry, and is used instead of the ordinary dative or genitive singular. The rules that control it are as follows: 1. In the first declension, nouns in *η* throw away the *σ* of the genitive; as from *εὐνῆς* is formed *εὐνῆφιν*. The dative, however, appends *φιν* or *φι* at once; as, *εὔνῃ*, *εὐνῇφιν*. 2. If the noun end in *ος* or *ον*, the *ο* alone remains before *φιν* or *φι*, while in those in *ος*, which make the genitive in *εος*, contr. *ους*, the form *ες* (or *ευς*), the Ionic contraction from *εος* enters. Thus we have from *στρατοῦ* the form *στρατόφιν*; from *ἐρέβος*, gen. *ἐρέβεος*, contr. *-ους*, the form *ἐρέβευσφιν*; from *στήθος*, gen. *στήθεος*, contr. *στήθους*, the form *στήθεσφιν*.

DEFECTIVE NOUNS.

1. Defective nouns are such as cannot, from their very nature, occur in more than one number. Thus, *οἱ ἐτησίαι*, "*the etesian winds*;" *τὰ Διονύσια*, "*the festival of Bacchus*."

2. Some again are only employed in the nominative and accusative; as, the neuters, *ὄναρ*, "*a dream*;" *ὕπαρ*, "*a vision*;" *δέμας*, "*a body*."

3. Others are only used in the nominative; as, *ὄφελος*, "*advantage*;" *ἦδος*, "*benefit*." Or in the vocative; as, *ὦ τάν*, "*O thou*."

4. Many from having been nouns have become adverbs in consequence of their being employed in only one particular case; as, *ἐπίκλην*, "*by name*."

INDECLINABLE NOUNS.

1. Under this are ranked most of the cardinal numbers; as, πεντε, "*five*;" ἑξ, "*six*;" ἑπτά, "*seven*," &c.

2. The names of the letters; as, ἄλφα, βῆτα, &c.

3. The neuter participle τὸ χρεών, from the impersonal χρή.

4. The noun θέμις, when it occurs in the formula θέμις ἐστί.

DIALECTS OF THE THIRD DECLENSION.

1. The Æolians said πόλυπον for πολύπουν, the accusative of πολύπους. They also employed γέλον for γέλωτα, the accusative of γέλως, and ἤρων for ἥρως.

2. The Æolians said Σαπφῶς, Λητῶς, in the nominative, instead of Σαπφώ, Λητώ.

3. The Æolians frequently employ the termination ευς instead of ης; as, Ἄρευς for Ἄρης, and form the oblique cases as follows: gen. Ἄρευος; dat. Ἄρευι; acc. Ἄρευα. The nominative in ευς sometimes occurs also in Doric; as, Εὐμήδευς, *Theocrit.* 5. 134.

4. The Æolians and Dorians use in the genitive singular the termination ευς instead of εος; as, θάμβευς for θάμβεος. So, also, ευς for εως; as, Ἀχιλλεῦς for Ἀχιλλέως.

5. The Æolians say Σωκράτου in the genitive instead of Σωκράτους; and in the vocative Σώκρατε. Hence *Pericle* in Cicero, *Off.* 1. 40. 8.

6. The Dorians said, in the genitive plural, *alγᾶν* for *alγῶν*; θηρᾶν for θηρῶν; and, in the nominative, Ποσειδᾶν for Ποσειδῶν.

7. The Dorians said ποιμὰν for ποιμὴν, and so throughout. So, also, φρασί for φρεσί, the dative plural of φρήν.

8. The Dorians used κρῆς for κρέας; and φρητί for φρέατι, the dative of φρέαρ.

9. In such forms as βοῦς, gen. βοός, the Dorians change ου in all the cases into ω; as, nominative βῶς, *Theocrit.* 8. 77.; acc. pl. τὰς βῶς; dative pl. βωσίν, &c.

10. The Dorians often employ the termination ης in the nominative for ευς. Thus they say, Ὀρφης for Ὀρφεύς; Φίλης for Φιλεύς, &c.

11. The Doric vocative of nouns in ευς is formed in η; as, Τύδη.

12. In the Ionic dialect, the genitive plural ends in *έων*; as, *ἀνδρέων*, *χειρέων*, *μηνέων*.

13. Nouns in *ις*, gen. *ιδος*, lose in Ionic the *δ*, and those in *ας*, gen. *ατος*, the *τ*. Thus, Ὀσίριος for Ὀσίριδος; Θέτι for Θέτιδι; *γήραος* for *γήρατος*; *κέραος* for *κέρατος*.

14. The Ionians do not contract the cases of contractible nouns; as, *ἐνίδρυες*, not *ἐνίδρυς*. So, also, they say *ὀφρύας*, *ἔπεος*, Ἡρακλέης, &c.

15. The Ionians decline nouns in *ευς* with *η* not contractible; as, *βασιλῆος*, *τοκήων*, &c.

16. Nouns in *ις* are declined by the Ionians with *ι* contractible; as, *πόλις*, gen. *πόλιος*; *ὄφις*, gen. *ὄφιος*.

17. The Ionians are fond of the termination *εσι* in the dative plural; as, *χείρεσι*, *κύνεσι*, *ἀνάκτεσι*, &c.

XXI. PATRONYMIC NOUNS.

1. Patronymics are nouns which designate a son or a daughter. They are derived from the proper name of the father, sometimes also from that of the mother.

2. The Masculine Patronymics are of two classes. The first class end in either *ίδης*, *άδης*, or *ιάδης*, and form the genitive in *ου*. The second end in *ίων*, and make the genitive in *ωνος*, rarely *ονος*.

3. Patronymics in *ιδης* and *μων* are formed from nouns in *ος* of the second declension. Thus, from Κρόνος, "*Saturn*," come the patronymics Κρονίδης and Κρονίων, both meaning "*the son of Saturn*," i. e., Jupiter. So from Κόδρος we have Κοδρίδης; from Τάνταλος, Ταντα*λ*ίδης; from Αἰακός, Αἰακίδης.

4. Patronymics in *ιαδης* are formed from nouns in *ιος*; as, from Ἥλιος comes Ἡλιάδης; from Ἀσκλήπιος, Ἀσκληπιάδης; from Λαέρτιος, Λαερτιάδης.

5. Patronymics in *άδης* come from nouns in *ης* and *ας* of the first declension. Thus, from Ἱππότης comes Ἱπποτάδης; from Ἀλεύας, Ἀλευάδης.

6. In nouns of the third declension the genitive serves as the basis of derivation. If the penult of the genitive be short, the patronymic from *ος* is formed in *ίδης*; as, from

Ἀγαμέμνων, gen. -ονος, comes Ἀγαμεμνονίδης; from Θέστωρ, gen. -ορος, Θεστορίδης; from Λητώ, gen. -οος, Λητοΐδης, &c. But if the penult of the genitive be long, the patronymic ends in ιάδης; as, from Τελαμών, gen. -ῶνος, comes Τελαμωνιάδης; from Ἀμφιτρύων, gen. -ωνος, Ἀμφιτρυωνιάδης.

7. Nouns in ευς, which in Ionic have the genitive in ηος, give rise to the patrymonic form ηϊάδης. Thus, from Πηλεύς, gen. -ῆος, comes Πηληϊάδης; from Περσεύς, gen. -ηος, Περσηϊάδης. But since these have also the termination εως in the genitive, which continued to be the prevailing one in the Attic and common dialects, hence arose, from Περσεύς, gen. Περσέως, the patronymic form Περσείδης; from Ἀτρεύς, gen. Ἀτρέως, the form Ἀτρείδης.

8. The FEMALE PATRONYMICS have four terminations, namely, either ιάς, ίς, ίνη, or ιώνη. Thus, from Βρισεύς comes Βρισηΐς; from Ἄτλας, Ἀτλαντίς; from Ἄδρηστος, Ἀδρηστίνη; from Ἀκρίσιος, Ἀκρισιώνη. It is to be remarked, that the termination ινη arises when the primitive has a consonant before its own termination, and the termination ιώνη when the primitive has before its ending the vowel ι or υ.

XXII. ADJECTIVES.

1. The declensions of adjectives are *three*.

2. The first declension of adjectives has *three* terminations; the second, *two*; the third, *one*.

3. Adjectives of three terminations are the most numerous, and have the feminine always in η, except when preceded by a vowel or the letter ρ, in which cases it ends in α. Thus:

δειλός,	δειλή,	δειλόν,	"*cowardly*;"
καλός,	καλή,	καλόν,	"*handsome*;"
σοφός,	σοφή,	σοφόν,	"*wise*."

But,

φίλιος,	φιλία,	φίλιον,	"*friendly*;"
ἅγιος,	ἁγία,	ἅγιον,	"*holy*;"
ἱερός,	ἱερά,	ἱερόν,	"*sacred*."

4. The masculine termination in ος and the neuter in ον are inflected after the second declension of nouns. The feminine termination in η or α is inflected after the first declension of nouns.

5. Adjectives in οος, however, have the feminine in η; as, ὀγδοος, ὀγδόη; θοός, θοή. But, when ρ precedes, these have also α; as, ἀθρόος, ἀθρόα.

1. ADJECTIVES OF THREE TERMINATIONS.

1. *Termination in* ος.

σοφός, "*wise*."

Singular.	*Dual.*	*Plural.*
N. σοφ-ός, -ή, -όν,	N. σοφ-ώ, -ά, -ώ,	N. σοφ-οί, -αί, -ά,
G. σοφ-οῦ, -ῆς, -οῦ,	G. σοφ-οῖν, -αῖν, -οῖν,	G. σοφ-ῶν, -ῶν, -ῶν,
D. σοφ-ῷ, -ῇ, -ῷ,	D. σοφ-οῖν, -αῖν, -οῖν,	D. σοφ-οῖς, -αῖς, -οῖς,
A. σοφ-όν, -ήν, -όν,	A. σοφ-ώ, -ά, -ώ,	A. σοφ-ούς, -άς, -ά,
V. σοφ-έ, -ή, -όν.	V. σοφ-ώ, -ά, -ώ.	V. σοφ-οί, -αί, -ά.

ἱερός, "*sacred*."

Singular.	*Dual.*	*Plural.*
N. ἱερ-ός, -ά, -όν,	N. ἱερ-ώ, -ά, -ώ,	N. ἱερ-οί, -αί, -ά,
G. ἱερ-οῦ, -ᾶς, -οῦ,	G. ἱερ-οῖν, -αῖν, -οῖν,	G. ἱερ-ῶν, -ῶν, -ῶν,
D. ἱερ-ῷ, -ᾷ, -ῷ,	D. ἱερ-οῖν, -αῖν, -οῖν,	D. ἱερ-οῖς, -αῖς, -οῖς,
A. ἱερ-όν, -άν, -όν,	A. ἱερ-ώ, -ά, -ώ,	A. ἱερ-ούς, -άς, -ά,
V. ἱερ-έ, -ά, -όν.	V. ἱερ-ώ, -ά, -ώ.	V. ἱερ-οί, -αί, -ά.

2. *Termination in* εος.

Adjectives in εος are contracted throughout. In the feminine, εα is contracted into α when a vowel or the letter ρ precedes the termination ος; but otherwise it is contracted into η. In the neuter plural, however, εα is always contracted into α, whatever letter may precede ος. Thus:

χρύσεος, contr. χρυσοῦς, "*golden.*"

Singular.			*Dual.*		
N. χρύσ-εος,	-έα,	-έον,	N. χρυσ-έω,	-έα,	-έω,
οῦς,	ῆ,	οῦν,	ῶ,	ᾶ,	ῶ,
G. χρυσ-έου,	-έας,	-έου,	G. χρυσ-έοιν,	-έαιν,	-έοιν,
οῦ,	ῆς,	οῦ,	οῖν,	αῖν,	οῖν,
D. χρυσ-έῳ,	-έᾳ,	-έῳ,	D. χρυσ-έοιν,	-έαιν,	-έοιν,
ῷ,	ῇ,	ῷ,	οῖν,	αῖν,	οῖν,
A. χρύσ-εον,	-έαν,	-έον,	A. χρυσ-έω,	-έα,	-έω,
οῦν,	ῆν,	οῦν,	ῶ,	ᾶ,	ῶ,
V. χρύσ-εε,	-έα,	-έεον,	V. χρυσ-έω,	-έα,	-έω,
	ῆ,	οῦν.	ῶ,	ᾶ,	ῶ.

Plural.

N. χρύσ-εοι,	-έαι,	-εα,
οῖ,	αῖ,	ᾶ,
G. χρυσ-έων,	-έων,	-έων,
ῶν,	ῶν,	ῶν,
D. χρυσ-έοις,	-έαις,	-έοις,
οῖς,	αῖς,	οῖς,
A. χρυσ-έους,	-έας,	-εα,
οῦς,	ᾶς,	ᾶ,
V. χρύσ-εοι,	-έαι,	-εα,
οῖ,	αῖ,	ᾶ.

3. *Termination in οος.*

1. Adjectives in όος are contracted throughout like those in εος. In the feminine όη is contracted into ῆ, and in the neuter plural όα into ᾶ.

2. When the letter ρ precedes the termination, the feminine is in όα contracted ᾶ. But the adjective ἄθροος, "*crowded,*" is not contracted in the feminine ἀθρόα, to distinguish it from the adjective ἄθρους, "*noiseless,*" which is of two terminations.

ἁπλόος, contr. ἁπλοῦς, "*simple.*"

Singular.			*Dual.*		
N. ἁπλ-όος,	-όη,	-όον,	N. ἁπλ-όω,	-όα,	-όω,
οῦς,	ῆ,	οῦν,	ῶ,	ᾶ,	ῶ,
G. ἁπλ-όου,	-όης,	-όου,	G. ἁπλ-όοιν,	-όαιν,	-όοιν,
οῦ,	ῆς,	οῦ,	οῖν,	αῖν,	οῖν,
D. ἁπλ-όῳ,	-όῃ,	-όῳ,	D. ἁπλ-όοιν,	-όαιν,	-όοιν,
ῷ,	ῇ,	ῷ,	οῖν,	αῖν,	οῖν,
A. ἁπλ-όον,	-όην,	-όον,	A. ἁπλ-όω,	-όα,	-όω,
οῦν,	ῆν,	οῦν,	ῶ,	ᾶ,	ῶ,
V. ἁπλ-όε,	-όη,	-όον,	V. ἁπλ-όω,	-όα,	-όω,
οῦ,	ῆ,	οῦν.	ῶ,	ᾶ,	ῶ.

Plural.

N.	ἁπλ-όοι,	-όαι,	-όα,
	οῖ,	αἱ,	ᾱ,
G.	ἁπλ-όων,	-όων,	-όων,
	ῶν,	ῶν,	ῶν,
D.	ἁπλ-όοις,	-όαις,	-όοις,
	οῖς,	αῖς,	οῖς,
A.	ἁπλ-όους,	-όας,	-όα,
	οῦς,	ᾱς,	ᾱ,
V.	ἁπλ-όοι,	-όαι,	-όα,
	οἱ,	αἱ,	ᾱ.

4. *Termination in ας.*

1. Adjectives in *ας* have *αινα* in the feminine, and *αν* in the neuter; but participles in *ας* have the feminine in *ασα*.

2. The adjective *πᾶς*, "*all*," "*every*," is declined like a participle.

μέλας, "*black*."

Singular.				*Dual.*		
N.	μέλ-ας,	-αινα,	-αν,	μέλ-ανε,	-αίνα,	-ανε,
G.	μέλ-ανος,	-αίνης,	-ανος,	μελ-άνοιν,	-αίναιν,	-άνοιν,
D.	μέλ-ανι,	-αίνῃ,	-ανι,	μελ-άνοιν,	-αίναιν,	-άνοιν,
A.	μέλ-ανα,	-αιναν,	-αν;	μέλ-ανε,	-αίνα,	-ανε,
V.	μέλ-ας,	-αινα,	-αν.	μέλ-ανε,	-αίνα,	-ανε.

Plural.

N.	μέλ-ανες,	-αιναι,	-ανα,
G.	μελ-άνων,	-αινῶν,	-άνων,
D.	μέλ-ασι,	-αίναις,	-ασι,
A.	μέλ-ανας,	-αίνας,	-ανα,
V.	μέλ-ανες,	-αιναι,	-ανα.

τύψας, "*having struck*."

Singular.				*Dual.*		
N.	τύψ-ας,	-ασα,	-αν,	τύψ-αντε,	-άσα,	-αντε,
G.	τύψ-αντος,	-άσης,	-αντος,	τυψ-άντοιν,	-άσαιν,	-άντοιν,
D.	τύψ-αντι,	-άσῃ,	-αντι,	τυψ-άντοιν,	-άσαιν,	-άντοιν,
A.	τύψ-αντα,	-ασαν,	-αν,	τύψ-αντε,	-άσα,	-αντε,
V.	τύψ-ας,	-ασα,	-αν.	τύψ-αντε,	-άσα,	-αντε.

Plural.

N.	τύψ-αντες,	-ασαι,	-αντα,
G.	τυψ-άντων,	-ασῶν,	-άντων,
D.	τύψ-ασι,	-άσαις,	-ασι,
A.	τύψ-αντας,	-άσας,	-αντα,
V.	τύψ-αντες,	-ασαι,	-αντα.

πας, "all," "every."

	Singular.			Dual.		
N.	πᾶς,	πᾶσα,	πᾶν,	πάντε,	πάσα,	πάντε,
G.	παντός,	πάσης,	παντός,	πάντοιν,	πάσαιν,	πάντοιν,
D.	παντί,	πάσῃ,	παντί,	πάντοιν,	πάσαιν,	πάντοιν,
A.	πάντα,	πᾶσαν,	πᾶν,	πάντε,	πάσα,	πάντε,
V.	πᾶς,	πᾶσα,	πᾶν.	πάντε,	πάσα,	πάντε.

	Plural.		
N.	πάντες,	πᾶσαι,	πάντα,
G.	πάντων,	πασῶν,	πάντων,
D.	πᾶσι,	πάσαις,	πᾶσι,
A.	πάντας,	πάσας,	πάντα,
V.	πάντες,	πᾶσαι,	πάντα.

5. *Termination in* εις.

Adjectives in εις make the feminine in εσσα and the neuter in εν. Participles in εις make the feminine in εισα.

χαρίεις, "comely."

	Singular.			Dual.		
N.	χαρί-εις,	-εσσα,	-εν,	χαρί-εντε,	-έσσα,	-εντε,
G.	χαρί-εντος,	-έσσης,	-εντος,	χαρι-έντοιν,	-έσσαιν,	-έντοιν,
D.	χαρί-εντι,	-έσσῃ,	-εντι,	χαρι-έντοιν,	-έσσαιν,	-έντοιν,
A.	χαρί-εντα,	-εσσαν,	-εν,	χαρί-εντε,	-έσσα,	-εντε,
V.	χαρί-ει, or χαρί-εν,	-εσσα,	-εν.	χαρί-εντε,	-έσσα,	-εντε.

	Plural.		
N.	χαρί-εντες,	-εσσαι,	-εντα,
G.	χαρι-έντων,	-εσσῶν,	-έντων,
D.	χαρί-εσι,	-έσσαις,	-εσι,
A.	χαρί-εντας,	-έσσας,	-εντα,
V.	χαρί-εντες,	-εσσαι,	-εντα.

τυφθείς, "struck."

	Singular.			Dual.		
N.	τυφθ-είς,	-εῖσα,	-έν,	τυφθ-έντε,	-είσα,	-έντε,
G.	τυφθ-έντος,	-είσης,	-έντος,	τυφθ-έντοιν,	-είσαιν,	-έντοιν,
D.	τυφθ-έντι,	-εῖσῃ,	-έντι,	τυφθ-έντοιν,	-είσαιν,	-έντοιν,
A.	τυφθ-έντα,	-εῖσαν,	-έν,	τυφθ-έντε,	-είσα,	-έντε,
V.	τυφθ-είς,	-εῖσα,	-έν.	τυφθ-έντε,	-είσα,	-έντε.

Plural.

N.	τυφθ-έντες,	-εῖσαι,	-έντα,
G.	τυφθ-έντων,	-εισῶν,	-έντων,
D.	τυφθ-εῖσι,	-είσαις,	-εῖσι,
A.	τυφθ-έντας,	-είσας,	-έντα,
V.	τυφθ-έντες,	-εῖσαι,	-έντα.

The termination *ηεις*, belonging to this head, is often contracted. Thus, *-ηεις*, *-ηεσσα*, *-ηεν*, are contracted into *-ῆς*, *-ῆσσα*, *ῆν* ; as, for example,

N. *τιμ-ῆς*, *τιμ-ῆσσα*, *τιμ-ῆν*,
G. *τιμ-ῆντος*, *τιη-ῆσσης*, *τιμ-ῆντος*, &c.

6. *Termination in ην.*

Adjectives in *ην* have the feminine in *εινα* and the neuter in *εν*. Of these, however, we find only one form existing in Greek, namely, *τέρην*, *τέρεινα*, *τέρεν*.

τέρην, "*tender.*"

Singular.

N.	τέρ-ην,	-εινα,	-εν,
G.	τέρ-ενος,	-είνης,	-ενος,
D.	τέρ-ενι,	-είνῃ,	-ενι,
A.	τέρ-ενα,	-ειναν,	-εν,
V.	τέρ-εν,	-εινα,	-εν.

Dual.

N.	τέρ-ενε,	-είνα,	-ενε,
G.	τερ-ένοιν,	-είναιν,	-ένοιν,
D.	τερ-ένοιν,	-είναιν,	-ένοιν,
A.	τέρ-ενε,	-είνα,	-ενε,
V.	τέρ-ενε,	-είνα,	-ενε.

Plural.

N.	τέρ-ενες,	-εινα,	-ενα,
G.	τερ-ένων,	-εινῶν,	-ένων,
D.	τέρ-εσι,	-είναις,	-εσι,
A.	τέρ-ενας,	-είνας,	-ενα,
V.	τέρ-ενες,	-εινα,	-ενα.

7. *Termination in όεις, contracted οῦς.*

Adjectives in *οεις* are contracted throughout, and form the feminine in *όεσσα*, contr. *οῦσσα*, and the neuter in *όεν*, contr. *οῦν*.

μελιτόεις, contracted *μελιτοῦς*, "*made of honey.*"

Singular.			*Dual.*		
N. *μελιτ-όεις,*	*-όεσσα,*	*-όεν,*	N. *μελιτ-όεντε,*	*-όεσσα,*	*-όεντε,*
οῦς,	*οῦσσα,*	*οῦν,*	*οῦντε,*	*οῦσσα,*	*οῦντε,*
G. *μελιτ-όεντος,*	*-όεσσης,*	*-όεντος,*	G. *μελιτ-όεντοιν,*	*-όεσσαιν,*	*-όεντοιν,*
οῦντος,	*οῦσσης,*	*οῦντος,*	*οῦντοιν,*	*οῦσσαιν,*	*οῦντοιν,*
D. *μελιτ-όεντι,*	*-όεσσῃ,*	*-όεντι,*	D. *μελιτ-όεντοιν,*	*-όεσσαιν,*	*-όεντοιν,*
οῦντι,	*οῦσσῃ,*	*οῦντι,*	*οῦντοιν,*	*οῦσσαιν,*	*οῦντοιν,*
A. *μελιτ-όεντα,*	*-όεσσαν,*	*-όεν,*	A. *μελιτ-όεντε,*	*-όεσσα,*	*-όεντε,*
οῦντα,	*οῦσσαν,*	*οῦν,*	*οῦντε,*	*οῦσσα,*	*οῦντε,*
V. *μελιτ-όεν,*	*-όεσσα,*	*-όεν,*	V. *μελιτ-όεντε,*	*-όεσσα,*	*-όεντε,*
οῦν,	*οῦσσα,*	*οῦν.*	*οῦντε,*	*οῦσσα,*	*οῦντε.*

Plural.

N. *μελιτ-όεντες,*	*-όεσσαι,*	*-όεντα,*
οῦντες,	*οῦσσαι,*	*οῦντα,*
G. *μελιτ-όεντων,*	*-όεσσων,*	*-όεντων,*
οῦντων,	*οῦσσων,*	*οῦντων,*
D. *μελιτ-όεσι,*	*-όεσσαις,*	*-όεσι,*
οῦσι,	*οῦσσαις,*	*οῦσι,*
A. *μελιτ-όεντας,*	*-όεσσας,*	*-όεντα,*
οῦντας,	*οῦσσας,*	*οῦντα,*
V. *μελιτ-όεντες,*	*-όεσσαι,*	*-όεντα,*
οῦντες,	*οῦσσαι,*	*οῦντα.*

8. *Termination in ους uncontracted.*

This form belongs to participles, and makes the feminine in *ουσα* and the neuter in *ον*.

δούς, "*having given.*

Singular.			*Dual.*		
N. *δούς,*	*δοῦσ-α,*	*δόν,*	N. *δόντ-ε,*	*δούσ-α,*	*δόντ-ε,*
G. *δόντ-ος,*	*δούσ-ης,*	*δόντ-ος,*	G. *δόντ-οιν,*	*δούσ-αιν,*	*δόντ-οιν,*
D. *δόντ-ι,*	*δούσ-ῃ,*	*δόντ-ι,*	D. *δόντ-οιν,*	*δούσ-αιν,*	*δόντ-οιν,*
A. *δόντ-α,*	*δοῦσ-αν,*	*δόν,*	A. *δόντ-ε,*	*δούσ-α,*	*δόντ-ε,*
V. *δούς,*	*δοῦσ-α,*	*δόν.*	V. *δόντ-ε,*	*δούσ-α,*	*δόντ-ε.*

Plural.

N. *δόντ-ες,*	*δοῦσ-αι,*	*δόντ-α,*
G. *δόντ-ων,*	*δουσ-ῶν,*	*δόντ-ων,*
D. *δοῦσ-ι,*	*δούσ-αις,*	*δοῦσ-ι,*
A. *δόντ-ας,*	*δούσ-ας,*	*δόντ-α,*
V. *δόντ-ες,*	*δούσ-αι,*	*δόντ-α.*

9. *Termination in υς.*

1. Adjectives in *υς* make the feminine in *εῖα* and the

neuter in *ύ*. They also contract *εϊ* into *εῖ*, and *έες* and *έας* into *εῖς*.

2. Participles in *υς* make the feminine in *ῦσα* and the neuter in *ύν*.

ἡδύς, "*sweet*."

Singular.			*Dual.*		
N. ἡδ-ύς,	-εῖα,	-ύ,	N. ἡδ-έε,	-εία,	-εε,
G. ἡδ-έος,	-είας,	-έος,	G. ἡδ-έοιν,	-είαιν,	-έοιν,
D. ἡδ-εῖ, εῖ,	-εῖᾳ,	-εῖ, εῖ,	D. ἡδ-έοιν,	-είαιν,	-έοιν,
A. ἡδ-ύν,	-εῖαν,	-ύ,	A. ἡδ-έε,	-εία,	-έε,
V. ἡδ-ύ,	-εῖα,	-ύ.	V. ἡδ-έε,	-εία,	-έε.

Plural.

N. ἡδ-έες,	-εῖαι,	-έα,
G. εῖς,		
G. ἡδ-έων,	-εῖων,	-έων,
D. ἡδ-έσι,	-είαις,	-έσι,
A. ἡδ-έας, εῖς,	-είας,	-έα,
V. ἡδ-έες, εῖς,	-εῖαι,	-έα.

ζευγνύς, "*joining*."

Singular.			*Dual.*		
N. ζευγν-ύς,	-ῦσα,	-ύν,	N. ζευγν-ύντε,	-ύσα,	-ύντε,
G. ζευγν-ύντος,	-ύσης,	-ύντος,	G. ζευγν-ύντοιν,	-ύσαιν,	-ύντοιν,
D. ζευγν-ύντι,	-ύσῃ,	-ύντι,	D. ζευγν-ύντοιν,	-ύσαιν,	-ύντοιν,
A. ζευγν-ύντα,	-ῦσαν,	-ύν,	A. ζευγν-ύντε,	-ύσα,	-ύντε,
V. ζευγν-ύς,	-ῦσα,	-ύν.	V. ζευγν-ύντε,	-ύσα,	-ύντε.

Plural.

N. ζευγν-ύντες,	-ῦσαι,	-ύντα,
G. ζευγν-ύντων,	-υσῶν,	-ύντων,
D. ζευγν-ύσι,	-ύσαις,	-ύσι,
A. ζευγν-ύντας,	-ύσας,	-ύντα,
V. ζευγν-ύντες,	-ῦσαι,	-ύντα.

10. *Termination in ων.*

The termination in *ων* makes *ουσα* in the feminine and *ον* in the neuter. There are but two adjectives of this termination, namely, *ἑκών*, with its compound *ἀέκων*, contracted by the Attics into *ἄκων*. All the other forms in *ων* are participles.

ἑκών, "willing."

	Singular.			*Dual.*		
N.	ἑκ-ών,	-οῦσα,	-όν,	ἑκ-όντε,	-ούσα,	-όντε,
G.	ἑκ-όντος,	-ούσης,	-όντος,	ἑκ-όντοιν,	-ούσαιν,	-όντοιν,
D.	ἑκ-όντι,	-ούσῃ,	-όντι,	ἑκ-όντοιν,	-ούσαιν,	-όντοιν,
A.	ἑκ-όντα,	-οῦσαν,	-όν,	ἑκ-όντε,	-ούσα,	-όντε,
V.	ἑκ-ών,	-οῦσα,	-όν.	ἑκ-όντε,	-ούσα,	-όντε.

Plural.

N.	ἑκ-όντες,	-οῦσαι,	-όντα,
G.	ἑκ-όντων,	-ουσῶν,	-όντων,
D.	ἑκ-οῦσι,	-ούσαις,	-οῦσι,
A.	ἑκ-όντας,	-ούσας,	-όντα,
V.	ἑκ-όντες,	-οῦσαι,	-όντα.

τύπτων, "striking."

	Singular.			*Dual.*		
N.	τύπτ-ων,	-ουσα,	-ον,	τύπτ-οντε,	-ούσα,	-οντε,
G.	τύπτ-οντος,	-ούσης,	-οντος,	τυπτ-όντοιν,	-ούσαιν,	-όντοιν,
D.	τύπτ-οντι,	-ούσῃ,	-οντι,	τυπτ-όντοιν,	-ούσαιν,	-όντοιν,
A.	τύπτ-οντα,	-ουσαν,	-ον,	τύπτ-οντε,	-ούσα,	-οντε,
V.	τύπτ-ων,	-ουσα,	-ον.	τύπτ-οντε,	-ούσα,	-οντε.

Plural.

N.	τύπτ-οντες,	-ουσαι,	-οντα,
G.	τυπτ-όντων,	-ουσῶν,	-όντων,
D.	τύπτ-ουσι,	-ούσαις,	-ουσι,
A.	τύπτ-οντας,	-ούσας,	-οντα,
V.	τύπτ-οντες,	-ουσαι,	-οντα.

Some participles in ῶν, contracted from άων, make the feminine in ῶσα and the neuter in ῶν. Thus:

τιμάων, contracted τιμῶν, "honouring."

	Singular.			*Dual.*		
N.	τιμ-άων,	-άουσα,	-άον,	τιμ-άοντε,	-άουσα,	-άοντε,
	ῶν,	ῶσα,	ῶν,	ῶντε,	ῶσα,	ῶντε,
G.	τιμ-άοντος,	-άουσης,	-άοντος,	τιμ-άοντοιν,	-άουσαιν,	-άοντοιν,
	ῶντος,	ῶσης,	ῶντος,	ῶντοιν,	ῶσαιν,	ῶντοιν,
D.	τιμ-άοντι,	-άουσῃ,	-άοντι,	τιμ-άοντοιν,	-άουσαιν,	-άοντοιν,
	ῶντι,	ῶσῃ,	ῶντι,	ῶντοιν,	ῶσαιν,	ῶντοιν,
A.	τιμ-άοντα,	-άουσαν,	-άον,	τιμ-άοντε,	-άουσα,	-άοντε,
	ῶντα,	ῶσαν,	ῶν,	ῶντε,	ῶσα,	ῶντε,
V.	τιμ-άων,	-άουσα,	-άον,	τιμ-άοντε,	-άουσα,	-άοντε,
	ῶν,	ῶσα,	ῶν.	ῶντε,	ῶσα,	ῶντε.

Plural.

N.	τιμ-άοντες,	-άουσαι,	-άοντα,
	ῶντες,	ῶσαι,	ῶντα,
G.	τιμ-άοντων,	-αούσων,	-άόντων,
	ῶντων,	ωσῶν,	ώντων,
D.	τιμ-άουσι,	-άουσαις,	-άουσι,
	ῶσι,	ῶσαις,	ῶσι,
A.	τιμ-άοντας,	-άουσας,	-άοντα,
	ῶντας,	ῶσας,	ῶντα,
V.	τιμ-άοντες,	-άουσαι,	-άοντα,
	ῶντες,	ῶσαι,	ῶντα.

11. *Termination is ως.*

This termination also belongs to participles. The feminine is in *νῖα* and the neuter in *ός*.

τετυφώς, "*having struck.*"

Singular.

N.	τετυφ-ώς,	-νῖα,	-ός,
G.	τετυφ-ότος,	-νίας,	-ότος,
D.	τετυφ-ότι,	-νίᾳ,	-ότι,
A.	τετυφ-ότα,	-νῖαν,	-ός,
V.	τετυφ-ώς,	-νῖα,	-ός.

Dual.

N.	τετυφ-ότε,	-νία,	-ότε,
G.	τετυφ-ότοιν,	-νίαιν,	-ότοιν,
D.	τετυφ-ότοιν,	-νίαιν,	-ότοιν,
A.	τετυφ-ότε,	-νια,	-ότε,
V.	τετυφ-ότε,	-νία,	-ότε.

Plural.

N.	τετυφ-ότες,	-νῖαι,	-ότα,
G.	τετυφ-ότων,	-νιῶν,	-ότων,
D.	τετυφ-όσι,	-νίαις,	-όσι,
A.	τετυφ-ότας,	-νίας,	-ότα,
V.	τετυφ-ότες,	-νῖαι,	-ότα.

The syncopated forms of the perfect participle active, however, make the feminine in *ῶσα* and the neuter in *ώς*. Thus :

ἑστώς, "*having stood.*"

Singular.

N.	ἑστ-ώς,	-ῶσα,	-ός,
G.	ἑστ-ῶτος,	-ώσης,	-ῶτος,
D.	ἑστ-ῶτι,	-ώσῃ,	-ῶτι,
A.	ἑστ-ῶτα,	-ῶσαν,	-ός,
V.	ἑστ-ώς,	-ῶσα,	-ός.

Dual.

N.	ἑστ-ῶτε,	-ώσα,	-ῶτε,
G.	ἑστ-ώτοιν,	-ώσαιν,	-ώτοιν,
D.	ἑστ-ώτοιν,	-ώσαιν,	-ώτοιν,
A.	ἑστ-ῶτε,	-ώσα,	-ῶτε,
V.	ἑστ-ῶτε,	-ώσα,	-ῶτε.

Plural.

N.	ἑστ-ῶτες,	-ῶσαι,	-ῶτα,
G.	ἑστ-ώτων,	-ωσῶν,	-ώτων,
D.	ἑστ-ῶσι,	-ώσαις,	-ῶσι,
A.	ἑστ-ῶτας,	-ώσας,	-ῶτα,
V.	ἑστ-ῶτες,	-ῶσαι,	-ῶτα.

2. ADJECTIVES OF TWO TERMINATIONS.

1. *Termination in* ος.

ἔνδοξος, "*glorious.*"

Singular.			*Dual.*			*Plural.*		
N.	ἐνδοξ-ος,	-ος, -ον,	N.	ἐνδόξ-ω,	-ω, -ω,	N.	ἔνδοξ-οι,	-οι, -α,
G.	ἐνδόξ-ου,	-ου, -ου,	G.	ἐνδόξ-οιν,	-οιν, -οιν,	G.	ἐνδόξ-ων,	-ων, -ων,
D.	ἐνδόξ-ῳ,	-ῳ, -ῳ,	D.	ἔνδοξ-οιν,	-οιν, -οιν,	D.	ἐνδόξ-οις,	-οις, -οις,
A.	ἔνδοξ-ον,	-ον, -ον,	A.	ἔνδοξ-ω,	-ω, -ω,	A.	ἐνδόξ-ους,	-ους, -α,
V.	ἔνδοξ-ε,	-ε, -ον.	V.	ἔνδοξ-ω,	-ω, -ω.	V.	ἔνδοξ-οι,	-οι, -α.

2. *Termination in* ας.

ἀείνας, "*perpetual.*"

Singular.				*Dual.*			
N.	ἀείν-ας,	-ας,	-αν,	N.	ἀείν-αντε,	-αντε,	-αντε,
G.	ἀείν-αντος,	-αντος,	-αντος,	G.	ἀειν-άντοιν,	-άντοιν,	-άντοιν,
D.	ἀείν-αντι,	-αντι,	-αντι,	D.	ἀειν-άντοιν,	-άντοιν,	-άντοιν,
A.	ἀείν-αντα,	-αντα,	-αν,	A.	ἀείν-αντε,	-αντε,	-αντε,
V.	ἀείν-αν,	-αν,	-αν.	V.	ἀείν-αντε,	-αντε,	-αντε.

Plural.

N.	ἀείν-αντες,	-αντες,	-αντα,
G.	αειν-άντων,	-άντων,	-άντων,
D.	ἀείν-ασι,	-ασι,	-ασι,
A.	ἀείν-αντας,	-αντας,	-αντα,
V.	ἀείν-αντες,	-αντες,	-αντα.

3. *Termination in* ην.

ἄῤῥην, "*male.*"

Singular.				*Dual.*			
N.	ἄῤῥ-ην,	-ην,	-εν,	N.	ἄῤῥ-ενε,	-ενε,	-ενε,
G.	ἄῤῥ-ενος,	-ενος,	-ενος,	G.	ἄῤῥ-ένοιν,	-ένοιν,	-ένοιν,
D.	ἄῤῥ-ενι,	-ενι,	-ενι,	D.	ἄῤῥ-ένοιν,	-ένοιν,	-ένοιν,
A.	ἄῤῥ-ενα,	-ενα,	-εν,	A.	ἄῤῥ-ενε,	-ενε,	-ενε,
V.	ἄῤῥ-εν,	-εν,	-εν.	V.	ἄῤῥ-ενε,	-ενε,	-ενε.

Plural.

N.	ἀρρ-ενες,	-ενες,	-ενα,
G.	ἀρρ-ένων,	-ένων,	-ένων,
D.	ἄρρ-εσι,	-εσι,	-εσι,
A.	ἄρρ-ενας,	-ενας,	-ενα,
V.	ἄρρ-ενες,	-ενες,	-ενα.

4. *Termination in ης.*

Adjectives in ης of two terminations undergo contraction, changing έος into οῦς; εϊ into εῖ; έα and έε into ῆ, &c.

ἀληθής, "*true.*"

Singular.

N.	ἀληθ-ής,	-ής,	-ές,
G.	ἀληθ-έος,	-έος,	-έος,
	οῦς,	οῦς,	οῦς,
D.	ἀληθ-έϊ,	-έϊ,	-έϊ,
	εῖ,	εῖ,	εῖ,
A.	ἀληθ-έα,	-έα,	-ές,
	ῆ,	ῆ,	
V.	ἀληθ-ές,	-ές,	-ές.

Dual.

N.	ἀληθ-έε,	-έε,	-έε,
	ῆ,	ῆ,	ῆ,
G.	ἀληθ-έοιν,	-έοιν,	-έοιν,
	οῖν,	οῖν,	οῖν,
D.	ἀληθ-έοιν,	-έοιν,	-έοιν,
	οῖν,	οῖν,	οῖν,
A.	ἀληθ-έε,	-έε,	-έε,
	ῆ,	ῆ,	ῆ,
V.	ἀληθ-έε,	-έε,	-έε,
	ῆ,	ῆ,	ῆ.

Plural.

N.	ἀληθ-έες,	-έες,	-έα,
	εῖς,	εῖς,	ῆ,
G.	ἀληθ-έων,	-έων,	-έων,
	ῶν,	ῶν,	ῶν,
D.	ἀληθ-έσι,	-έσι,	-έσι,
A.	ἀληθ-έας,	-έας,	-έα,
	εῖς,	εῖς,	ῆ,
V.	ἀληθ-έες,	-έες,	-έα,
	εῖς,	εῖς,	ῆ.

5. *Termination in ις.*

εὔχαρις, "*acceptable.*"

Singular.

N.	εὐχαρ-ις,	-ις,	-ι,
G.	εὐχάρ-ιτος,	-ιτος,	-ιτος,
D.	εὐχάρ-ιτι,	-ιτι,	-ιτι,
A.	εὐχάρ-ιτα, or -ιν,	-ιτα, or -ιν,	-ι,
V.	εὔχαρ-ι,	-ι,	-ι.

Dual.

N.	εὐχάρ-ιτε,	-ιτε,	-ιτε,
G.	εὐχαρ-ίτοιν,	-ίτοιν,	-ίτοιν,
D.	εὐχαρ-ίτοιν,	-ίτοιν,	-ίτοιν,
A.	εὐχάρ-ιτε,	-ιτε,	-ιτε,
V.	εὐχάρ-ιτε,	-ιτε,	-ιτε.

Plural.

N.	εὐχάρ-ιτες,	-ιτες,	-ιτα,
G.	εὐχαρ-ίτων,	-ίτων,	-ίτων,
D.	εὐχάρ-ισι,	-ισι,	-ισι,
A.	εὐχάρ-ιτας,	-ιτας,	-ιτα,
V.	εὐχάρ-ιτες,	-ιτες,	-ιτα.

6. *Termination in* ους.

Adjectives in *ους* of two terminations have the accusative singular in *-οδα* or *-ουν*, and the vocative in *-ους* or *-ου*.

δίπους, "*two-footed.*"

Singular.

N.	δίπ-ους,	-ους,	-ουν,
G.	δίπ-οδος,	-οδος,	-οδος,
D.	δίπ-οδι,	-οδι,	-οδι,
A.	δίπ-οδα, or -ουν,	-οδα, or -ουν,	-ουν,
V.	δίπ-ους, or -ου,	-ους, or -ου,	-ουν.

Dual.

N.	δίπ-οδε,	-οδε,	-οδε,
G.	διπ-όδοιν,	-όδοιν,	-όδοιν,
D.	διπ-όδοιν,	-όδοιν,	-όδοιν,
A.	δίπ-οδε,	-οδε,	-οδε,
V.	δίπ-οδε,	-οδε,	-οδε.

Plural.

N.	δίπ-οδες,	-οδες,	-οδα,
G.	διπ-όδων,	-όδων,	-όδων,
D.	δίπ-οσι,	-οσι,	-οσι,
A.	δίπ-οδας,	-οδας,	-οδα,
V.	δίπ-οδες,	-οδες,	-οδα.

7. *Termination in* υς.

Adjectives in *υς* of two terminations contract *νες* and *νας* into *υς*.

ἄδακρυς, "*tearless.*"

Singular.

N.	ἀδάκρ-υς,	-υς,	-υ,
G.	ἀδάκρ-υος,	-υος,	-υος,
D.	ἀδάκρ-υι,	-υι,	-υι,
A.	ἀδακρ-υν,	-υν,	-υ,
V.	ἄδακρ-υ,	-υ,	-υ.

Dual.

N.	ἀδάκρ-υε,	-υε,	-υε,
G.	ἀδακρ-ύοιν,	-ύοιν,	-ύοιν,
D.	ἀδακρ-ύοιν,	-ύοιν,	-ύοιν,
A.	ἀδάκρ-υε,	-υε,	-υε,
V.	ἀδάκρ-υε,	-υε,	-υε.

Plural.

N.	ἀδάκρ-νες,	-νες,	-να,
	-υς,	-υς,	
G.	ἀδακρ-ύων,	-υων,	-υων,
D.	ἀδάκρ-υσι,	-υσι,	-υσι,
A.	ἀδάκρ-υας,	-υας,	-να,
	-υς,	-υς,	
V.	ἀδάκρ-νες,	-νες,	-να.
	-υς,	-υς.	

8. *Termination in* ων.

σώφρων, "discreet."

Singular.

N.	σώφρ-ων,	-ων,	-ον,
G.	σώφρ-ονος,	-ονος,	-ονος,
D.	σώφρ-ονι,	-ονι,	-ονι,
A.	σώφρ-ονα,	-ονα,	-ον,
V.	σῶφρ-ον,	-ον,	-ον.

Dual.

N.	σώφρ-ονε,	-ονε,	-ονε,
G.	σωφρ-όνοιν,	-όνοιν,	-όνοιν,
D.	σωφρ-όνοιν,	-όνοιν,	-όνοιν,
A.	σώφρ-ονε,	-ονε,	-ονε,
V.	σώφρ-ονε,	-ονε,	-ονε.

Plural.

N.	σώφρ-ονες,	-ονες,	-ονα,
G.	σωφρ-όνων,	-όνων,	-όνων,
D.	σώφρ-οσι,	-οσι,	-οσι,
A.	σώφρ-ονας,	-ονας,	-ονα
V.	σώφρ-ονες,	-ονες,	-ονα.

Under this same head fall comparatives in ων, which are declined like *σώφρων*, except that they are syncopated and contracted in the accusative singular, and in the nominative, accusative, and vocative plural. Thus:

μείζων, "greater."

Singular.

N.	μείζ-ων,	-ων,	-ον,
G.	μείζ-ονος,	-ονος,	-ονος,
D.	μείζ-ονι,	-ονι,	-ονι,
A.	μείζ-ονα,	-ονα,	-ον,
	-οα syncope,	-οα,	
	-ω crasis,	-ω,	
V.	μείζ-ον,	-ον,	-ον.

Dual.

N.	μειζ-όνε,	-όνε,	-όνε,
G.	μειζ-όνοιν,	-όνοιν,	-όνοιν,
D.	μειζ-όνοιν,	-όνοιν,	-όνοιν,
A.	μείζ-ονε,	-ονε,	-ονε,
V.	μείζ-ονε,	-ονε,	-ονε.

Plural.

N. μείζ-ονες,	-ονες,	-ονα,
-οες, syncope,	-οες,	-οα,
-ους, crasis,	-ους,	-ω,
G. μειζ-ονων,	-ονων,	-ονων,
D. μειζ-οσι,	-οσι,	-οσι,
A. μειζ-ονας,	-ονας,	-ονα,
-οας, syncope,	-οας,	-οα,
-ους, crasis,	-ους,	-ω,
V. μειζ-ονες,	-ονες,	-ονα,
-οες, syncope,	-οες,	-οα,
-ους, crasis,	-ους,	-ω.

9. *Termination in* ωρ.

μεγαλήτωρ, "*magnanimous.*"

Singular.

N. μεγαλήτ-ωρ,	-ωρ,	-ορ,
G. μεγαλήτ-ορος,	-ορος,	-ορος,
D. μεγαλήτ-ορι,	-ορι,	-ορι,
A. μεγαλήτ-ορα,	-ορα,	-ορ,
V. μεγάλητ-θρ,	-ορ,	-ορ.

Dual.

N. μεγαλήτ-ορε,	-ορε,	-ορε,
G. μεγαλητ-όροιν,	-όροιν,	-όροιν,
D. μεγαλητ-όροιν,	-όροιν,	-όροιν,
A. μεγαλήτ-ορε,	-ορε,	-ορε,
V. μεγαλήτ-ορε,	-ορε,	-ορε.

Plural.

N. μεγαλήτ-ορες,	-ορες,	-ορα,
G. μεγαλητ-όρων,	-ορων,	-όρων,
D. μεγαλήτ-ορσι,	-ορσι,	-ορσι,
A. μεγαλήτ-ορας,	-ορας,	-ορα,
V. μεγαλήτ-ορες,	-ορες,	-ορα.

10. *Termination in* ως.

εὔγεως, "*fertile.*"

Singular.

N. εὔγε-ως,	-ως,	-ων,
G. εὔγε-ω,	-ω,	-ω,
D. εὔγε-ῳ,	-ῳ,	-ῳ,
A. εὔγε-ων,	-ων,	-ων,
V. εὔγε-ως,	-ως,	-ων.

Dual.

N. εὔγε-ω,	-ω,	-ω,
G. εὔγε-ῳν,	-ῳν,	-ῳν,
D. εὔγε-ῳν,	-ῳν,	-ῳν.
A. εὔγε-ω,	-ω,	-ω,
V. εὔγε-ω,	-ω,	-ω.

Plural.

N. εὔγε-ῳ,	-ῳ,	-ω,
G. εὔγε-ων,	-ων,	-ων,
D. εὔγε-ως,	-ως,	-ως,
A. εὔγε-ως,	-ως,	-ω,
V. εὔγε-ῳ,	-ῳ,	-ω.

3. ADJECTIVES OF ONE TERMINATION.

Adjectives of one termination, namely, which express the masculine, feminine, and neuter by one and the same ending, are the cardinal numbers from *πέντε*, "*five*," to *ἑκατόν*, "*a hundred*," both inclusive.

Others have indeed only one termination, but for the masculine and feminine merely, since they are not used with substantives of the neuter gender, at least in the nominative and accusative singular and plural. They are properly of the common gender, wanting the neuter.[1] Such are,

1. Adjectives compounded of substantives which remain unchanged; as, *μακρόχειρ, αὐτόχειρ, εὔριν, μακραίων, μακραύχην*, from *χείρ, ῥίν, αἰών*, and *αὐχήν*, except those compounded of *ποῦς* and *πόλις*, which have two terminations.

2. Adjectives in *ωρ*, which are partly derived from *πατήρ* and *μήτηρ*; as, *απάτωρ, ἀμήτωρ, ὁμομήτωρ*; and partly from verbs; as, *παιδολέτωρ, ὁμογενέτωρ, μιάστωρ*.

3. Adjectives in *ης*, genitive *-ητος*, and in *ως*, genitive *-ωτος*; as, *ἀδμής, ἠμιθνής, ἀγνώς, ὠμοβρώς*.

4. Adjectives in *πης* and *της*, according to the first declension; as, *εὐώπης, ἐθελοντής*.

5. Adjectives in *ξ* and *ψ*, as, *ἠλιξ, φοῖνιξ, αἰγίλιψ, αἰθίοψ*.

6. Adjectives in *ας*, genitive *-αδος*, and in *ις*, genitive *-ιδος*; as, *φυγάς, ἄναλκις*.

ANOMALOUS ADJECTIVES.

1. Originally some adjectives had two forms, of both of which certain cases have been retained in use, so that the

1. Some of these, however, are also used as neuters, but only in the genitive and dative singular and plural; as, *ἀμφιτρῆτος αὐλίου, Soph. Philoct.* 19; *ἐν πένητι σώματι, Eurip. El.* 375; *ἀπτῆσιν τέκεσι, Euen. Epigr.* 13. In other words, the neuter, when necessary, is supplied by derivative or kindred forms; as, *βλακικόν, ἁρπακτικόν, μώνυχον*, &c.

cases which are wanting in one form are supplied by those of the other. Of this kind are *μέγας* or *μεγάλος*, and *πόλυς* or *πολλός*.

2. From *μεγάλος*, the feminine *μεγάλη* has remained in use throughout, as well as the entire dual and plural, and the genitive and dative masculine and neuter of the singular number. The remaining cases, the nominative and accusative singular, masculine and neuter, are taken from *μέγας*.

3. In *πόλυς*, the feminine and the dual and plural numbers are entirely taken from *πολλός*.

μέγας, "*great.*"

	Singular.			*Dual.*		
N.	*μέγας,*	*μεγάλη,*	*μέγα,*	*μεγάλω,*	*μεγάλα,*	*μεγάλω,*
G.	*μεγάλου,*	*μεγάλης,*	*μεγάλου,*	*μεγάλοιν,*	*μεγάλαιν,*	*μεγάλαιν,*
D.	*μεγάλῳ,*	*μεγάλῃ,*	*μεγάλῳ,*	*μεγάλοιν,*	*μεγάλαιν,*	*μεγάλαιν,*
A.	*μέγαν,*	*μεγάλην,*	*μέγα,*	*μεγάλω,*	*μεγάλα,*	*μεγάλω,*
V.	*μέγας,*	*μεγάλη,*	*μέγα.*	*μεγάλω,*	*μεγάλα,*	*μεγάλω.*

Plural.

N.	*μεγάλοι,*	*μεγάλαι,*	*μεγάλα,*
G.	*μεγάλων,*	*μεγάλων,*	*μεγάλων,*
D.	*μεγάλοις,*	*μεγάλαις,*	*μεγάλοις,*
A.	*μεγάλους,*	*μεγάλας,*	*μεγάλα,*
V.	*μεγάλοι,*	*μεγάλαι,*	*μεγάλα.*

πολύς, "*much.*"[1]

	Singular.			*Dual.*		
N.	*πολύς,*	*πολλή,*	*πολύ,*	*πολλώ,*	*πολλά,*	*πολλώ,*
G.	*πολλοῦ,*	*πολλῆς,*	*πολλοῦ,*	*πολλοῖν,*	*πολλαῖν,*	*πολλοῖν,*
D.	*πολλῷ,*	*πολλῇ,*	*πολλῷ,*	*πολλοῖν,*	*πολλαῖν,*	*πολλοῖν,*
A.	*πολύν,*	*πολλήν,*	*πολύ,*	*πολλώ,*	*πολλά,*	*πολλώ,*
V.	*πολύ,*	*πολλή,*	*πολύ.*	*πολλώ,*	*πολλά,*	*πολλώ.*

Plural.

N.	*πολλοί,*	*πολλαί,*	*πολλά,*
G.	*πολλῶν,*	*πολλῶν,*	*πολλῶν,*
D.	*πολλοῖς,*	*πολλαῖς,*	*πολλοῖς,*
A.	*πολλούς,*	*πολλάς,*	*πολλά,*
V.	*πολλοί,*	*πολλαί,*	*πολλά.*

1. Many forms from *πόλυς* occur, however, in the poets. Thus, the genitive *πολέος*, *Il.* 4, 244; the nominative plural *πολέες*, *Il.* 2, 610; the genitive plural *πολέων*, *Il.* 5, 691; the dative *πολέσιν*, *Il.* 4, 388, &c.

The adjective ἄλλος is anomalous only in this, that it has ἄλλο in the neuter instead of ἄλλον.

REMARKS ON THE TERMINATIONS OF ADJECTIVES.

1. Adjectives in -αῖος, having the vowel ι before αῖος, denote magnitude or value, and are derived from the names of measures, weights, coins, and denominations of money; as, πηχυιαῖος, "*a cubit long*;" ποδιαῖος, "*a foot long*;" ταλαντιαῖος, "*costing a talent*;" &c. Those in αῖος, on the other hand, which have not ι before αῖος, generally denote the place where something has originated, or to which it belongs; as, πηγαῖος, "*proceeding from*," or, "*belonging to, a fountain*;" ἀγελαῖος, "*belonging to a herd*;" κορυφαῖος, "*one who is at the head*." Some, however, denote merely a quality; as, σεληναῖος, "*moon-shaped*;" εἰρηναῖος, "*peaceable*."

2. Adjectives in -άλεος mostly express a fulness; as, θαρράλεος, "*full of confidence*;" δειμάλεος, "*full of fear*."

3. Adjectives in -ανος mostly signify the possession of the quality expressed by the primitive; as, πευκεδανός, "*bitter*;" ῥιγεδανός, "*that which causes shuddering*."

4. Adjectives in -ειος commonly express an origin or source; as, χήνειος, βόειος, ἵππειος, μήλειος, &c., "*consisting of*," or, "*derived from, geese, cattle, horses, sheep*," &c. Others denote rather an agreement with, or resemblance to, a thing; as, ἀνδρεῖος, "*becoming a man*;" γυναικεῖος, "*effeminate*," or, "*becoming a woman*."

5. Adjectives in -εος, contracted οῦς, express the material; as, χρύσεος, -οῦς, "*made of gold*;" λίνεος, -οῦς, "*made of linen*," &c.

6. Adjectives in -ερος and -ηρος signify quality generally; as, δολερός, "*crafty*;" σκιερός, "*shady*," &c. Some express a propensity; as, οἰνηρός, "*given to wine*;" καματηρός, "*laborious*," "*prone to labour*." Others, again, have an active signification; as, νοσερός, or νοσηρός, "*causing sickness*;" ὀχληρός, "*causing disquiet*;" ὑγιηρός, "*contributing to health*."

7. Adjectives in -ήεις signify fulness; as, δενδρήεις, "*full of trees*;" ποιήεις, "*full of grass*;" ὑλήεις, "*full of wood*."

8. Adjectives in -ηλος signify a propensity to, and capability or fitness for, anything; as, ἀπατηλός, "*prone to de-*

ceit;" *ὑπνηλός*, "*prone to sleep*" To this the idea of fulness is nearly allied; as, *ὑδρηλός*, "*watery.*"

9. Adjectives in *-ικος* most commonly denote fitness or capability for anything; as, *ἡγεμονικός*, "*fit for command;*" *κυβερνητικός*, "*fit for piloting,*" &c. Other meanings are, 1. belonging to anything; as, *σωματικός*, "*corporeal;*" *ψυχικός*, "*spiritual;*" 2. coming from anything; as, *πατρικός*, "*derived from forefathers,*" "*hereditary;*" *βοϊκός*, "*made of ox's hide.*"

10. Adjectives in *-ιμος* are of two classes, one derived from nouns and the other from verbs. Those from verbs have sometimes an active, sometimes a passive signification; as, *φύξιμος*, "*one who flees;*" *ἁλώσιμος*, "*pertaining to capture;*" *ἀρώσιμος*, "*arable;*" *βρώσιμος*, "*edible.*" Other adjectives in *-ιμος*, however, express merely a quality; as, *πένθιμος*, "*mournful;*" *δόκιμος*, "*celebrated,*" &c.

11. Adjectives in *-ινος* and *-εινος* signify, 1. a material of which anything is made; as, *γήϊνος*, "*made of earth;*" *καλάμινος*, "*made of reeds;*" *πλίνθινος*, "*made of tiles,*" &c.; 2. a quality which arises from the magnitude or quantity of the thing expressed by the derivation; as, *πεδινός*, "*level;*" *ὀρεινός*, "*mountainous;*" *σκοτεινός*, "*dark,*" &c.

12. Adjectives in *-ιος* express a quality generally; as, *ἑσπέριος*, "*pertaining to evening;*" *θαλάσσιος*, "*marine;*" *σωτήριος*, "*saving.*" If two adjectives are derived from one substantive, one in *ιος* and the other in *ος*, the latter expresses a quality generally; the former denotes a proneness or tendency to that quality; as, *καθαρός*, "*pure;*" *καθάριος*, "*loving purity.*"

13. Adjectives in *-όεις* and *-ώεις* signify a fulness; as, *μητιόεις*, "*full of prudent counsels;*" *ἀμπελόεις*, "*full of vines.*" The termination *ώεις* is used when the penult is long; as, *κητώεις*, *ὠτώεις*, &c.

14. Adjectives in *-ώδης* express, 1. a fulness; as, *ποιώδης*, "*grassy;*" *ἀνθεμώδης*, "*flowery;*" 2. a resemblance; as, *σφηκώδης*, "*wasplike;*" *φλογώδης*, "*shining like fire;*" *ἀνδρώδης*, "*manly.*" In this sense these adjectives coincide with those in *-οειδής*, and are probably formed from them.

15. Adjectives in *-ωλος* signify a propensity or tendency to anything; as, *ἁμαρτωλός*, "*prone to sin;*" *ψευδωλός*, "*prone to lying.*"

DEGREES OF COMPARISON.

1. The property expressed by an adjective can usually be attributed to more objects than one. Yet it is seldom found exactly to the same extent in one as in another, but it is possessed by one in an usual degree, by another in a higher or in a pre-eminent degree.

2. Now, if one and the same property be attributed to two different objects, and these be compared with each other in reference to the measure of this property, there arises a new form of adjective, namely, the *comparative*.

3. But, if a property exists in many objects, and one of them is to be distinguished as possessing this property in the greatest degree, this is also effected by a new form, called the *superlative*.

4. These two forms are called *degrees of comparison*; and, for the sake of uniformity, a corresponding appellation has also been given to the simple form of the adjective, namely, the *positive*. Strictly speaking, however, the positive is no degree of comparison, but merely the primitive form, on which the comparison is based.

FORMATION OF THE DEGREES OF COMPARISON.

I. The degrees of comparison are formed from the positive; namely, the comparative, by appending the termination *-τερος, α, ον*; and the superlative by appending *-τατος, η, ον*.

II. These terminations are appended to the root of the positive in the following manner:

1. Adjectives in *ος* and *υς* throw away *ς*; as, *δεινός, δεινότερος, δεινότατος*; *εὐρύς, εὐρύτερος, εὐρύτατος*.

If the penultimate syllable of adjectives in *ρος* is short in the positive, then *ο* is changed into *ω* in the comparative and superlative; as, *σοφός, σοφώτερος, σοφώτατος*; *καθᾰρός, καθαρώτερος, καθαρώτατος*.[1]

1. This rule about the penult of the positive appears to have been

2. Adjectives in εος, contracted οῦς, form their comparative and superlative regularly from the uncontracted positive, and then undergo contraction; as, πορφύρεος, contr. πορφυροῦς, compar. πορφυρεώτερος, contr. πορφυρώτερος, superl. πορφυρεώτατος, contr. πορφυρώτατος.

3. Adjectives in οος, contracted οῦς, append -εστερος, -εστατος, to the root, and always contract this termination with the syllable that precedes; as, εὔνοος, contr. εὔνους, compar. (εὐνοέστερος) εὐνούστερος; superl. (εὐνοέστατος) εὐνούστατος.

4. Adjectives in -ας, αινα, αν, append τερος and τατος to the neuter; as, μέλας, μελάντερος, μελάντατος.

5. Adjectives in ης and ις shorten these terminations into ες, and then append τερος and τατος; as, ἀληθής, ἀληθέστερος, ἀληθέστατος; χαρίεις, χαριέστερος, χαριέστατος.

6. But adjectives in ης, genitive ου, of the first declension, annex ιστερος and ιστατος to the root; as, κλέπτης, κλεπτίστερος, κλεπτίστατος.

7. Adjectives in ων append έστερος and έστατος to the root; as, σώφρων, genitive σώφρον-ος, compar. σωφρονέστερος, superl. σωφρονέστατος.

8. Adjectives in ην annex έστερος and έστατος to the neuter; as, τέρην, τερενέστερος, τερενέστατος.

9. Adjectives in ξ append ίστερος and ίστατος to the root, and sometimes έστερος and έστατος; as, ἅρπαξ, genitive ἅρπαγ-ος, compar. ἁρπαγίστερος, superl. ἁρπαγίστατος; ἀφῆλιξ, genitive ἀφήλικ-ος, compar. ἀφηλικέστερος, superl. ἀφηλικέστατος.

III. Some dissyllabic adjectives in υς and ρος reject

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caused by the conditions of hexameter verse, the oldest measure in the Greek language, and by which that language itself was first formed. Thus, for example, a comparative in ὄτερος, with the preceding syllable short, consequently ⏑⏑, would not have been admissible into the hexameter. The same objection would apply to a comparative in ὥτερος, with the preceding syllable long (except where another long syllable went before the latter), since the result would be ⏑ – – –.

these terminations, and use, in their stead, *ιων* (neuter *ιον*) for the comparative, and *ιστος, η, ον* for the superlative. Thus, *γλυκύς, γλυκῖων, γλύκιστος*; *αἰσχρός, αἰσχῖων, αἴσχιστος.*

1. The adjectives compared in the latter way are, however, but few in number, neither is this mode of comparison exclusively used even in their case, since the common terminations *ότερος* and *ύτερος, ότατος* and *ύτατος*, also occur.

2. Generally speaking, of those in *ρος*, the formation *ίων, ίστος*, predominates only in *αἰσχρός* and *ἐχθρός*; and of those in *υς*, only in *ἡδύς* and *ταχύς*. In all the others, the regular form must be regarded throughout as the more usual. Thus *βραδύτερος* is the more common form, whereas *βραδίων* occurs only in poetry.

EXCEPTIONS TO THE PRECEDING RULES.

1. Some adjectives in *ος* reject *ο* before *τερος* and *τατος*; as, *γεραιός, γεραίτερος, γεραίτατος*; *περαῖος, περαίτερος, περαίτατος*, &c. The adjective *φίλος* has for its usual forms *φίλτερος, φίλτατος*; besides which, however, *φιλαίτερος*, and even the regular *φιλώτερος* and *φιλώτατος*, are also found.[1]

2. Other adjectives, instead of *ο* and *ω*, have more commonly *αι* or *ις* before the comparative and superlative terminations; as,

μέσος,	*μεσαίτερος,*	*μεσαίτατος,*
ἴδιος,	*ἰδιαίτερος,*	*ἰδιαίτατος,*
πρώϊος,	*πρωϊαίτερος,*	*πρωϊαίτατος.*
ἐῤῥωμένος,	*ἐῤῥωμενέστερος,*	*ἐῤῥωμενέστατος,*
ἄφθονος,	*ἀφθονέστερος,*	*ἀφθονέστατος,*
ἄσμενος,	*ἀσμενέστερος,*	*ἀσμενέστατος.*

1. The three forms of the comparative and superlative of *φίλος* appear to have been used by the ancients with a certain distinction in meaning. Thus, *φίλτερος* and *φίλτατος* signified "*more friendly*," "*dearest friend*;" *φιλαίτερος*, "*more dear*," "*more esteemed*;" and *φιλώτερος*, "*more beloved*." This distinction, however, has not, in general, been strictly observed. *Rost, G. G.* p. 169.

λάλος,	λαλίστερος,	λαλίστατος,
πτωχός,	πτωχίστερος,	πτωχίστατος.

3. In some of the adjectives which make the comparative in *ιων* and the superlative in *ιστος*, the *ι* of the ending *ιων* is rejected, and the last letter of the root, if *δ*, *θ*, *κ*, or *χ*, changes into *σσ* (Attic *ττ*). Thus, *ταχύς* (old form *θαχύς*), comparative *ταχίων*, changed to *θάσσων*, Attic *θάττων*. So, also, *ἐλαχύς*, comparative *ἐλαχίων*, changed to *ἐλάσσων*, Attic *ἐλάττων*. In the same manner, also, must the comparative *μάσσων*, of *μακρός*, be explained.

IRREGULAR COMPARISON.

I. The comparative and superlative remain in several adjectives, whose positive has grown into disuse. These are noted most easily in connexion with some extant positive, to which they approximate the nearest in respect of signification. Hence the following list:

Good. ἀγαθός,	ἀμείνων,	
	ἀρείων,	ἄριστος.
	βελτίων,	βέλτιστος.
	βέλτερος,	βελτάτος.
	κρείσσων,	
	κρείττων,	κράτιστος.
	κάρρων,	
	λωΐων,	λωΐστος.
	λώων,	λῶστος.
	φέρτερος,	φέρτατος.
		φέριστος.
		φέρτιστος.
Bad. κακός,	κακώτερος,	κακώτατος.
	κακίων,	κάκιστος.
	χερείων,	χερίστος.
	χείρων,	χείριστος.
Long. μακρός,	μακρότερος,	μακροτάτος.
	μάσσων,	μήκιστος.
Great. μέγας,	μέσσων,	
	μέζων,	μέγιστος.
	μείζων,	

Small. μικρός,	μικρότερος,		
	μειότερος,		
(ἐλαχός),	μείων,		μεῖστος.
	ἐλάσσων,		ἐλάχιστος.
	ἧσσων,		ἥκιστος.
Much. πολύς,	πλέων,	πλείων,	πλεῖστος.
Easy. ῥᾴδιος,	ῥᾷων,		ῥᾷστος.

1. That these various forms were not used in exactly the same signification is certain; but it is also equally certain that no settled distinction between them was universally observed.

2. The proper comparative and superlative of ἀγαθός, namely, ἀγαθώτερος and ἀγαθώτατος, occur only in later writers, and such as are not Attic; as, for example, in Diodorus Siculus, 16. 86.

II. Some comparatives and superlatives are evidently derived from substantives, adverbs, and prepositions. Thus:

Compar.	*Superl.*		
πρότερος,	πρῶτος,	from	πρό.
ὑπέρτερος,	ὑπέρτατος,	"	ὑπέρ.
ἀνώτερος,	ἀνώτατος,	"	ἄνω.
ὕστερος,	ὕστατος,	"	ὑπό.
	κλεπτίστατος,	"	κλέπτης.
	ἑταιρότατος,	"	ἑταῖρος.
δουλότερος,		"	δοῦλος
βασιλεύτερος,		"	βασιλεύς.

To these may be added the following comparisons of adverbs. Thus:

ἄνω,	ἀνωτέρω,	ἀνωτάτω,
κάτω	κατωτέρω,	κατωτάτω,
ἔξω,	ἐξωτέρω,	ἐξωτάτω,
ἔσω,	ἐσωτέρω,	ἐσωτάτω,
πόῤῥω,	πορῥωτέρω,	πορῥωτάτω.

III. A few instances occur, where, to express a still

higher gradation of an idea, a degree of comparison becomes the positive to a new formation; as, ἔσχατος, "*last*," ἐσχατώτερος, ἐσχατώτατος, "*last of all*;" πρῶτος, "*first*," πρωτιστος, "*first of all*," "*the very first*."

IV. In many adjectives in Greek, as in other languages, the formation of a comparative and superlative from the root of the positive was not usual, but the gradation of idea was expressed by adding the adverbs μᾶλλον ("*more*") and μάλιστα ("*most*"). Thus, τρωτός, "*vulnerable*," τρωτός μᾶλλον, "*more vulnerable*;" θνητός, "*mortal*," θνητός μᾶλλον, "*more mortal*;" δῆλος, "*evident*," μᾶλλον δῆλος, "*more evident*," δῆλος μάλιστα, "*most evident*."

XXIII. NUMERALS.

1. Numerals are either *Cardinal* or *Ordinal*.

2. The cardinal numbers answer to the question, "*how many?*" as, εἷς, "*one*;" δύο, "*two*;" τρεῖς, "*three*," &c.

3. The ordinal numbers answer to the question, "*which in order?*" as, πρῶτος, "*first*;" δεύτερος, "*second*;" τρίτος, "*third*," &c.

4. For marks of number the Greeks employ the letters of their alphabet; but, to make the number complete, they insert therein a ϛ after ε, called ἐπίσημον, or *Fav*,[1] and answering to our 6; and they also adopt two Oriental characters, namely, *Koppa*, ϟ for 90; and *Sampi*, ϡ for 900.[2]

7. When the letters are employed to denote numbers, a mark resembling an accent is placed over them; but to designate the *thousands* the same mark is placed below. Thus,

1. The appellation στίγμα is also sometimes given to this character. The name Fav refers to the circumstance of its occupying the place of the digamma in the alphabetic order.

2. The original mark for the κόππα was ϙ, whence comes the Latin Q. The Σαμπῖ is no doubt to be traced back in name to the old name for the letter ϛ, namely σάν, and appears to have been formed from the union of this letter with a π, the early form of the Greek S having been C. Buttman thinks that the earlier name of the numeral in question was Σάν, and that Σαμπῖ came in as an appellation at a later period.

ά is *one*, but *ᾳ one thousand*. So *κ´* is *twenty*, but *͵κ twenty thousand*.

8. These marks above and below the letters are not expressed in the case of every letter, when we have several letters placed side by side, and indicating a series of numbers, but only over or below the last of each series. Thus we write *νγχβ´* for 53,602; and *ᾳωλή* for 1838.

9. The following combinations may serve as examples of the Greek system of notation.

͵αυιέ,	1415.	*͵γωμς´*,	3846.
͵θσξέ,	9265.	*κᾳφά*,	21,501.
͵γφπθ´,	3589.	*ῥνεσγ´*,	155,203.
͵ζωλβ´,	7832.	*πθδ´*,	89,004.

10. In place of this system of notation, the Athenians adopted the following, which is far more striking to the eye. Thus:

I, 1, is the mark of unity.
II, 2, }
III, 3, } express the other numbers above 5.
IIII, 4, }
Π, 5, is the initial of Πέντε.
Δ, 10, " Δεκα.
H, 100, " Hεκατόν, the old form for ἑκατόν.
X, 1000, " Χίλιοι.
M, 10,000, " Μύριοι.

The numbers between these are denoted partly by the combination of the above marks; as, ΔΙΙ for 12; ΔΔ for 20; ΔΔΔΠΙΙΙΙ for 49; and partly by the multiplication of Δ, H, X, M, into five Π, these marks being placed within the Π; as, [Δ] for *πεντακίς δέκα*, five times ten, or 50; [Δ]Δ for 60; [H] for 500; [X] for 5000; X[H]HHHΔΔΔΠΙΙΙ for 1838. This manner of notation is particularly to be marked,

since it has been preserved in many and important Attic inscriptions.[1]

DECLENSION OF THE FIRST FOUR NUMERALS.

Singular.

εἷς, "*one.*"

N.	εἷς,	μία,	ἕν,
G.	ἑνός,	μιᾶς,	ἑνός,
D.	ἑνί,	μιᾷ,	ἑνί,
A.	ἕνα,	μίαν,	ἕν.

Dual.

δύο, "*two.*"

N.	δύο and δύω,
G.	δυοῖν and δυεῖν,
D.	δυοῖν,
A.	δύο.

Plural.

N.	—,
G.	δυῶν,
D.	δυσί,
A.	—.

Plural.

τρεῖς, "*three.*"

N.	τρεῖς,	τρεῖς,	τρία,
G.	τριῶν,	τριῶν,	τριῶν,
D.	τρισί,	τρισί,	τρισί,
A.	τρεῖς,	τρεῖς,	τρία.

Plural.

τέσσαρες, "*four.*"

N.	τέσσαρες, τέσσαρες, τέσσαρα,
G.	τεσσάρων, τεσσάρων, τεσσάρων,
D.	τέσσαρσι, τέσσαρσι, τέσσαρσι,
A.	τέσσαρας, τέσσαρας, τέσσαρα.

REMARKS ON THE FIRST FOUR NUMERALS.

Εἷς.

1. In the epic writers the form *ἰα* is found for *μία*; and only once *ἰῷ* for *ἑνί*. (*Il.* 7. 422.)

2. From the composition of this numeral with *οὐδέ* and *μηδέ* arise the negative adjectives *οὐδείς* and *μηδείς*, which are declined in the same manner; as, nom. *οὐδείς*, *οὐδεμία*, *οὐδέν*; genitive *οὐδενός*, *οὐδεμιᾶς*, *οὐδενός*, &c. The later Greek writers make it *οὐθείς* and *μηθείς*, from *οὔτε* and *μήτε*, which, however, is not considered genuine Attic.

3. *Οὐδείς* and *μηδείς* are often separated, and written *οὐδέ εἷς*, and *μηδέ εἷς*, &c., and this separation increases the negative signification. Thus, *οὐδέ εἷς*, "*not even one*;" *οὐδ' ὑφ' ἑνός*, "*not even by one*," &c.

4. The numeral *εἷς*, from its very nature, can have no plural, but *οὐδείς* and *μηδείς* have *οὐδένες* and *μηδένες*, in the sense of "*insignificant*," "*of no value.*"

1. For an account of the arithmetic of the Greeks, consult *Delambre, Histoire de l'Astronomie Ancienne*, vol. ii., p. 3, *seq.*

Δύο.

1. Δύο is the Attic mode of writing. In Homer and Herodotus it is often indeclinable. Δυεῖν is of more rare occurrence than δυοῖν, and is only used in the genitive. Δυῶν is sometimes written δυῷν, and regarded as Ionic for δυοῖν. But δυῶν is preferable as a genitive plural.[1]

2. Δύω appears to have been, in fact, the dual number of the old form δυός. Ἄμφω accords in great measure with δύω. In the old poets it is frequently indeclinable. Otherwise ἀμφοῖν is used in the genitive and dative.

Τέσσαρες.

1. Instead of τέσσαρες the Ionic dialect has τέσσερες, the Æolo-Doric τέττορες. Hesychius gives πέσσυρες as an Æolic form.

2. For τέσσαρσι or τέτταρσι in the dative, the form τέτρασι occurs in the poets.

SYNOPSIS OF NUMERALS.

		Cardinal.		Ordinal.
1	α′	εἷς,	1st	πρῶτος,
2	β′	δύο,	2d	δεύτερος,
3	γ′	τρεῖς,	3d	τρίτος,
4	δ′	τέσσαρες,	4th	τέταρτος,
5	ε′	πέντε,	5th	πέμπτος,
6	ς′	ἕξ,	6th	ἕκτος,
7	ζ′	ἑπτά,	7th	ἕβδομος,
8	η′	ὀκτώ,	8th	ὄγδοος,
9	θ′	ἐννέα,	9th	ἔνατος,
10	ι′	δέκα,	10th	δέκατος,
11	ια′	ἕνδεκα,	11th	ἑνδέκατος,
12	ιβ′	δώδεκα,	12th	δωδέκατος,
13	ιγ′	τρισκαίδεκα,	13th	τρισκαιδέκατος,
14	ιδ′	τεσσαρεσκαίδεκα,	14th	τεσσαρακαιδέκατος,
15	ιε′	πεντεκαίδεκα,	15th	πεντεκαιδέκατος,
16	ις′	ἑκκαίδεκα,	16th	ἑκκαιδέκατος,
17	ιζ′	ἑπτακαίδεκα,	17th	ἑπτακαιδέκατος,
18	ιη′	ὀκτωκαίδεκα,	18th	ὀκτωκαιδέκατος,
19	ιθ′	ἐννεακαίδεκα,	19th	ἐννεακαιδέκατος,
20	κ′	εἴκοσι,	20th	εἰκοστός,
21	κα′	εἴκοσιν εἷς,	21st	εἰκοστὸς πρῶτος,
22	κβ′	εἴκοσι δύο, &c.,	22d	εἰκοστὸς δεύτερος,
30	λ′	τριάκοντα,	30th	τριακοστός,

1. *Passow, Lex. s. v.*

31	λά	τριάκοντα εἷς,	31st	τριακοστὸς πρῶτος,
40	μ′	τεσσαράκοντα,	40th	τεσσαρακοστός,
50	ν′	πεντήκοντα,	50th	πεντηκοστός,
60	ξ′	ἑξήκοντα,	60th	ἑξηκοστός,
70	ο′	ἑβδομήκοντα,	70th	ἑβδομηκοστός,
80	π′	ὀγδοήκοντα,	80th	ὀγδοηκοστός,
90	ϟ′	ἐνενήκοντα,	90th	ενενηκοστός,
100	ρ′	ἑκατόν,	100th	ἑκατοστός,
200	σ′	διακόσιοι,	200th	διακοσιοστός,
300	τ′	τριακόσιοι,	300th	τριακοσιοστός,
400	υ′	τεσσαρακόσιοι,	400th	τεσσαρακοσιοστός,
500	φ′	πεντακόσιοι,	500th	πεντακοσιοστός,
600	χ′	ἑξακόσιοι,	600th	ἑξακοσιοστός,
700	ψ′	ἑπτακόσιοι,	700th	ἑπτακοσιοστος,
800	ω′	ὀκτακόσιοι,	800th	ὀκτακοσιοστός,
900	ϡ′	ἐννακόσιοι,	900th	ἐννακοσιοστός,
1000	α,	χίλιοι,	1000th	χιλιοστός,
2000	β,	δισχίλιοι,	2000th	δισχιλιοστός,
3000	γ,	τρισχίλιοι,	3000th	τρισχιλιοστός,
4000	δ,	τετρακισχίλιοι,	4000th	τετρακισχιλιοστός,
5000	ε,	πεντακισχίλιοι,	5000th	πεντακισχιλίοστός,
6000	ς,	ἑξακισχίλιοι,	6000th	ἑξακισχιλιοστός,
7000	ζ,	ἑπτακισχίλιοι,	7000th	ἑπτακισχιλιοστός,
8000	η,	ὀκτακισχίλιοι,	8000th	ὀκτακισχιλιοστός,
9000	ϑ,	ἐννακισχίλιοι,	9000th	ἐννακισχιλιοστός,
10,000	ι,	μύριοι,	10,000th	μυριοστός,
20,000	κ,	δισμύριοι,	20,000th	δισμυριοστός,
100,000	ρ,	δεκακισμύριοι.	100,000th	δεκακισμυριοστός.

Multiplicatives.

ἁπλοῦς,[1]	*Simple,*
διπλοῦς,	*Double,*
τριπλοῦς,	*Treble,*
τετραπλοῦς,	*Quadruple,*
πενταπλοῦς,	*Five fold,*
&c.	&c.

Adverbs of Number.

ἅπαξ,	*Once,*
δίς,	*Twice,*
τρίς,	*Thrice,*
τετράκις,	*Four times,*
πεντάκις,	*Five times,*
&c.	&c.

1. For the declension of ἁπλοῦς, which will serve as a guide to that of the rest, see page 50.

REMARKS ON THE NUMERALS.

1. In compound numbers, either the less are put after the greater without a conjunction; as, *εἴκοσι τρεῖς, τριάκοντα πέντε*; or, what is most usual, the less precede and are connected with the greater by *καί*; as, *τρεῖς καὶ εἴκοσι, πέντε καὶ τριάκοντα.*

2. So, also, in the more complicated numbers, the several parts are united in such a manner as to proceed from the less to the greater; as, *τέτταρα καὶ ἑβδομήκοντα καὶ ἐννακόσια καὶ τρισχίλια καὶ ἑξακισμύρια*, which express 63,974.

3. For the greater numbers a numeral substantive is frequently used with the requisite cardinal number; as, *δέκα μυριάδες*, 100,000; *τρισχίλιοι καὶ πέντε μυριάδες*, 53,000, &c.

4. In the case of tens compounded with 8 or 9, the definition is often given by subtraction; as, *τριάκοντα δυοῖν δεόντοιν* or *δέοντα*, 28; *ὀγδοήκοντα ἑνὸς δέοντος*, 79; or, if a substantive of the feminine gender stands therein, *μιᾶς δεούσης.*

5. Of the cardinal numbers, the first four and the round numbers from 200 are alone declined. All the rest are indeclinable.

6. The Latin distributives are expressed in Greek by compounding the cardinal numbers with *σύν*; as, *σύνδυο*, "*two by two*;" *σύντρεις*, "*three by three*," &c.

7. Besides the forms of ordinal numbers which have just been given in the synopsis, two ordinals are also frequently contracted by *καί*; as, *πέμπτος καὶ δέκατος*; *ὄγδοος καὶ δέκατος*, &c.

8. The smaller ordinal number is also sometimes prefixed to the greater cardinal or ordinal with *καί* and a preposition; as, *τῇ ἕκτῃ ἐπὶ δέκα*, supply *ἡμέραις*, "*on the sixth in addition to ten days*," i. e., "*on the sixteenth.*" So, also, *τῇ ἕκτῃ μετ' εἰκάδα*, "*on the twenty-sixth*," &c.

9. In order to express half or fractional numbers in money, measures, and weights, the Greeks used words compounded of the name of the weight, &c. (viz., *μνᾶ, ὀβολός, τάλαντον*), with the adjective termination *ον, ιον, αῖον*, and *ἡμι*, "*half*," and placed before them the ordinal number of which the half is taken. Thus, *τέταρτον ἡμιτάλαντον*, "3½ *talents*," i. e., the first a talent, the second a tal-

ent, the third a talent, *the fourth a half-talent.* So, also, *τρίτον ἡμιμναῖον*, "2½ *minæ*," *ἕβδομον ἡμίδραχμον*, "6½ *drachmæ*."

10. From the foregoing, however, we must carefully distinguish such phrases as the following: *τρία ἡμιτάλαντα*, "1½ *talents*," i. e., three half-talents; *πέντε ἡμιμναῖα*, "2½ *minæ*," &c.

11. From the ordinal numbers are derived, 1. *Numerals* in *αῖος*, which commonly answer to the question, "on what day?" as, *τριταῖος*, "*on the third day*;" *δεκαταῖος*, "*on the tenth day.*" 2. *Multiple numbers* in *-φάσιος* (besides those already mentioned in *-πλοῦς*); as, *διφάσιος*, *τριφάσιος*, &c. 3. *Proportionals*, answering to the question, "how much more?" as, *διπλάσιος*, *τριπλάσιος*, *τετραπλάσιος*, "twice, thrice, four times as much."

XXIV. PRONOUNS.

All pronouns serve to supply the place of a noun, but, at the same time, they give different relations of the substantive which they represent. According to these relations so expressed by them, they are divided into the following classes:

1. ***Personal Pronouns***, which express the simple idea of person, and directly represent the same. These are,

ἐγώ,	*I*,
σύ,	*thou*,
οὗ,	*of him.*

2. ***Possessive Pronouns***, which are formed from the personal, and indicate the property of an individual; as,

ἐμ-ός,	*-ή*,	*-όν*,	*mine*,
σός,	*σή*,	*σόν*,	*thine*,
ὅς,	*ἥ*,	*ὅν*,	*his*,
ἡμέτερ-ος,	*-α*,	*-ον*,	*our*,
ὑμέτερ-ος,	*-α*,	*-ον*,	*your*,
σφέτερ-ος,	*-α*,	*-ον*,	*their*,
νωΐτερ-ος,	*-α*,	*-ον*,	*of us both*,
σφωΐτερ-ος,	*-α*,	*-ον*,	*of you both.*

3. *Definite Pronoun*, for the nearer and stronger distinction of one object from another; as, *αὐτός, αὐτή, αὐτό*, "*he himself*," "*she herself*," "*itself*."

4. *Reflexive Pronouns*, for the more accurate indication and separation of a person; as,

ἐμαυτοῦ,	*ἐμαυτῆς*,		*of myself*,
σεαυτοῦ, or *σαυτοῦ*,	*σαυτῆς*,		*of thyself*,
ἑαυτοῦ, or *αὐτοῦ*,	*αὐτῆς*,	*αὐτοῦ*,	*of himself*.

5. *Demonstrative Pronouns*, which distinctly point out the object of which we are discoursing, with the accessory idea of place. These are,

οὗτος,	*αὕτη*,	*τοῦτο*,	*this*.
ὅδε,	*ἥδε*,	*τόδε*,	
ἐκεῖν-ος,	*-η*,	*-ο*,	

6. *Relative Pronouns*, which refer to an object already mentioned, and give it a nearer definition; as,

ὅς,	*ἥ*,	*ὅ*,	*who*,
ὅστις,	*ἥτις*,	*ὅτι*,	*whoever*.

7. *Indefinite Pronouns*, which merely indicate an object generally, without farther definition; as,

τις (enclitic),	*τις*,	*τι*,	*any*,
δεῖνα,	*δεῖνα*,	*δεῖνα*,	*some one*.

8. *Interrogative Pronoun*; as,

τίς,	*τίς*,	*τί*,	*who?*	*what?*

9. *Reciprocal Pronoun*, which designates the mutual action of different persons upon each other; as, *ἀλλήλοιν*, dual; *ἀλλήλων*, plural, "*of each other*."

INFLEXION OF PRONOUNS.

1. *Personal.*

Ἐγώ, *I.*

Singular.		*Dual.*	
N. ἐγώ	*I,*	N. νῶι, contr. νώ,	*we two,*
G. ἐμοῦ or μοῦ .	*of me,*	G. νῶιν, " νῷν,	*of us two,*
D. ἐμοί or μοί .	*to me,*	D. νῶιν, " νῷν,	*to us two,*
A. ἐμέ or μέ . .	*me.*	A. νῶι, " νώ,	*us two.*

Plural.

N. ἡμεῖς . . *we,*
G. ἡμῶν . . *of us,*
D. ἡμῖν . . *to us,*
A. ἡμᾶς . . *us.*

Σύ, *thou.*

Singular.		*Dual.*	
N. σύ	*thou,*	N. σφῶι, contr. σφῶ,	*you two,*
G. σοῦ	*of thee,*	G. σφῶιν, " σφῷν,	*of you two,*
D. σοί	*to thee,*	D. σφῶιν, " σφῷν,	*to you two,*
A. σέ	*thee.*	A. σφῶι, " σφῶ,	*you two.*

Plural.

N. ὑμεῖς . . . *you,*
G. ὑμῶν . . . *of you,*
D. ὑμῖν . . . *to you,*
A. ὑμᾶς . . . *you.*

Οὗ, *of him.*

Singular.		*Dual.*	
N. Wanting.		N. σφωέ .	*they two,*
G. οὗ . . .	*of him,*	G. σφωῖν .	*of them two,*
D. οἱ . . .	*to him,*	D. σφωῖν .	*to them two,*
A. ἕ . . .	*him.*	A. σφωέ .	*they two.*

Plural.

N. σφεῖς, neuter σφέα, *they,*
G. σφῶν, *of them,*
D. σφίσι, *to them,*
A. σφᾶς, neuter σφεα, *they.*

2. *Reflexive.*

Ἐμαυτοῦ, *of myself.*

Singular.		*Plural.*	
N. (ἐγὼ αὐτός),	(ἐγὼ αὐτή),	N. ἡμεῖς αὐτοί,	ἡμεῖς αὐταί,
G. ἐμαυτοῦ,	ἐμαυτῆς,	G. ἡμῶν αὐτῶν,	ἡμῶν αὐτῶν,
D. ἐμαυτῷ,	ἐμαυτῇ,	D. ἡμῖν αὐτοῖς,	ἡμῖν αὐταῖς,
A. ἐμαυτόν,	ἐμαυτήν.	A. ἡμᾶς αὐτούς,	ἡμᾶς αὐτάς.

Σεαυτοῦ, *of thyself.*

Singular.

N. (σὺ αὐτός),	(σὺ αὐτή),	
G. σεαυτοῦ or σαυτοῦ,	σεαυτῆς or σαυτῆς,	
D. σεαυτῷ or σαυτῷ,	σεαυτῇ or σαυτῇ,	
A. σεαυτόν or σαυτόν,	σεαυτήν or σαυτήν.	

Plural.

N. ὑμεῖς αὐτοί,	ὑμεῖς αὐταί,
G. ὑμῶν αὐτῶν,	ὑμῶν αὐτῶν,
D. ὑμῖν αὐτοῖς,	ὑμῖν αὐταῖς,
A. ὑμᾶς αὐτούς,	ὑμᾶς αὐτάς.

Ἑαυτοῦ, *of himself.*

Singular.

N. (αὐτός),	(αὐτή),	(αὐτό),
G. ἑαυτοῦ or αὐτοῦ,	ἑαυτῆς or αὐτῆς,	ἑαυτοῦ or αὐτοῦ,
D. ἑαυτῷ or αὐτῷ,	ἑαυτῇ or αὐτῇ,	ἑαυτῷ or αὐτῷ,
A. ἑαυτόν or αὐτόν,	ἑαυτήν or αὐτήν,	ἑαυτό or αὐτό.

Plural.

N. (σφεῖς αὐτοί),	(σφεῖς αὐταί),	(σφέα αὐτά),
G. ἑαυτῶν or αὐτῶν,	ἑαυτῶν or αὐτῶν,	ἑαυτῶν or αὐτῶν,
D. ἑαυτοῖς or αὐτοῖς,	ἑαυταῖς or αὐταῖς,	ἑαυτοῖς or αὐτοῖς,
A. ἑαυτούς or αὐτούς,	ἑαυτάς or αὐτάς,	ἑαυτά or αὐτά.

3. *Demonstrative.*

Οὗτος, *this.*

Singular.			*Dual.*		
N. οὗτος,	αὕτη,	τοῦτο,	N. τούτω,	ταύτα,	τούτω,
G. τούτου,	ταύτης,	τούτου,	G. τούτοιν,	ταύταιν,	τούτοιν,
D. τούτῳ,	ταύτῃ,	τούτῳ,	D. τούτοιν,	ταύταιν,	τούτοιν,
A. τοῦτον,	ταύτην,	τοῦτο.	A. τούτω,	ταύτα,	τούτω.

Plural.

N.	οὗτοι,	αὗται,	ταῦτα,
G.	τούτων,	τούτων,	τούτων,
D.	τούτοις,	ταύταις,	τούτοις,
A.	τούτους,	ταύτας,	ταῦτα.

4. *Relative.*

Ὅς, *who, which, what.*

	Singular.			*Dual.*			*Plural.*		
N.	ὅς,	ἥ,	ὅ,	N. ὅ,	ἅ,	ὅ,	N. οἱ,	αἱ,	ἅ,
G.	οὗ,	ἧς,	οὗ,	G. οἷν,	αἷν,	οἷν,	G. ὧν,	ὧν,	ὧν,
D.	ᾧ,	ᾗ,	ᾧ,	D. οἷν,	αἷν,	οἷν,	D. οἷς,	αἷς,	οἷς,
A.	ὅν,	ἥν,	ὅ.	A. ὅ,	ἅ,	ὅ.	A. οὕς,	ἅς,	ἅ.

Ὅστις, *whoever.*

	Singular.			*Dual.*		
N.	ὅστις,	ἥτις,	ὅτι,	N. ὅτινε,	ἅτινε,	ὅτινε,
G.	οὑτινος,	ἧστινος,	οὑτινος,	G. οἱντινοιν,	αἱντινοιν,	οἱντινοιν,
D.	ᾧτινι,	ᾗτινι,	ᾧτινι,	D. οἱντινοιν,	αἱντινοιν,	οἱντινοιν,
A.	ὅντινα,	ἥντινα,	ὅτι.	A. ὅτινε,	ἅτινε,	ὅτινε.

Plural.

N.	οἵτινες,	αἵτινες,	ἅτινα,
G.	ὧντινων,	ὧντινων,	ὧντινων,
D.	οἱστισι,	αἱστισι,	οἱστισι,
A.	οὕστινας,	ἅστινας,	ἅτινα.

5. *Indefinite.*

τις, *any.*

	Singular.			*Dual.*			*Plural.*		
N.	τις,	τις,	τι,	N. τινέ,	τινέ,	τινέ,	N. τινές,	τινές,	τινά,
G.	τινός,	τινός,	τινός,	G. τινοῖν,	τινοῖν,	τινοῖν,	G. τινῶν,	τινῶν,	τινῶν,
D.	τινί,	τινί,	τινί,	D. τινοῖν,	τινοῖν,	τινοῖν,	D. τισί,	τισί,	τισί,
A.	τινά,	τινά,	τί.	A. τινέ,	τινέ,	τινέ.	A. τινάς,	τινάς,	τινά.

Δεῖνα, *a certain one.*

	Singular.				*Dual.*			
N.	ὁ,	ἡ,	το	δεῖνα,	N. τώ,	τά,	τώ,	δεῖνε,
G.	τοῦ,	τῆς,	τοῦ,	δεῖνος,	G. τοῖν,	ταῖν,	τοῖν,	δείνοιν,
D.	τῷ,	τῇ,	τῷ,	δεῖνι,	D. τοῖν,	ταῖν,	τοῖν,	δείνοιν,
A.	τόν,	τήν,	τό	δεῖνα.	A. τώ,	τά,	τώ,	δεῖνε.

	Plural.		
N.	οἱ,	αἱ,	δεῖνες,
G.	τῶν,	τῶν,	δείνων,
D.	τοῖς,	ταῖς,	δεῖσι,
A.	τούς,	τάς,	δείνας.

6. *Interrogative.*

The interrogative differs from the indefinite τις merely in the position of the accent. The indefinite is always enclitic, and, in the oblique cases, takes the accent on its ending. On the contrary, the interrogative, even in a connected discourse, remains always acuted in the nominative, and in the oblique cases preserves the accent on the radical syllable.

τίς, *who?*

Singular.			*Dual.*			*Plural.*		
N. τίς,	τίς,	τί,	N. τίνε,	τίνε,	τίνε,	N. τίνες,	τίνες,	τίνα,
G. τίνος,	τίνος,	τίνος,	G. τίνοιν,	τίνοιν,	τίνοιν,	G. τίνων,	τίνων,	τίνων,
D. τίνι,	τίνι,	τίνι,	D. τίνοιν,	τίνοιν,	τίνοιν,	D. τίσι,	τίσι,	τίσι,
A. τίνα,	τίνα,	τί.	A. τίνε,	τίνε,	τίνε.	A. τίνας,	τίνας,	τίνα.

7. *Reciprocal.*

Dual.			*Plural.*		
N. Wanting.	———	———	N. ———	———	———
G. ἀλλήλοιν,	ἀλλήλαιν,	ἀλλήλοιν,	G. ἀλλήλων,	ἀλλήλων,	ἀλλήλων,
D. ἀλλήλοιν,	ἀλλήλαιν,	ἀλλήλοιν,	D. ἀλλήλοις,	ἀλλήλαις,	ἀλλήλοις,
A. ἀλλήλω,	ἀλλήλα,	ἀλλήλω.	A. ἀλλήλους,	ἀλλήλας,	ἀλλήλα.

REMARKS ON THE PRONOUNS.

1. *Personal.*

1. The forms ἐμοῦ, ἐμοί, ἐμέ, are employed whenever emphasis is required. On other occasions μοῦ, μοί, and μέ are employed.

2. In the dual number the forms νώ, νῶν; σφώ, σφῶν, are Attic.

3. In the plural, ἡμεῖς and ὑμεῖς appear to have come from ἡμέες and ὑμέες; while, in the dative, ἡμῖν and ὑμῖν are contracted from ἡμέσι, ὑμέσι, and then the ν ἐφελκυστικόν is appended.

4. The pronoun *οὗ* is generally reflexive in the Attic writers. In Homer and Herodotus, on the contrary, it is more frequently a mere personal pronoun.

5. *Αὐτός, αὐτή, αὐτό*, was used for the third person, but with this distinction. In the nominative always, and in the oblique cases when these begin a clause, it has a reflexive signification, "*he himself*," "*she herself*," "*of himself*," &c. But when the oblique cases do not begin a clause, they have merely the force of the personal pronoun, "*him*," "*of him*," &c. When the article precedes, as *ὁ αὐτός, ἡ αὐτή*, &c., the meaning changes to "*the same*," &c. Thus, *ὁ αὐτός*, "*the same man*;" *ἡ αὐτή*, "*the same woman*;" *τὸ αὐτό* (contracted most commonly *ταὐτό*), "*the same thing*."

Dialects of the Personal Pronouns.

1. The Æolo-Doric had *ἐγών*, the Æolic *ἔγων*, in the nominative. The Bœotians said *ἰών*.

2. Instead of *σύ* the Æolians and Dorians said *τύ* (whence the Latin *tu*), and changed *σ* into *τ* throughout.

3. In order to give more expression to the pronouns, the Dorians and Æolians annex *η* to the termination, through all the cases, and sometimes, also, *νη*; as, *ἐγώνη, ἐμεύνη, τύνη*, &c. The Attics annex *γε*, throwing back the accent; as, *ἔγωγε, σύγε*; instead of which the Dorians use *γα*, as *ἐγώνγα*.

4. In the genitive only *ἐμέο* is found, not *μεο*; and, in the lyric and epic poets, *ἐμεῖο* and *σεῖο*; as also *ἐμέθεν* and *σέθεν*; these latter, likewise, in the tragic dialect. As the Attic dialect contracted *έο* into *οῦ*, the Ionic, Doric, and Æolic contracted the same into *εῦ*; as, *εμεῦ, σεῦ*.

5. In the dative, the Æolians and Dorians said also *ἐμίν* and *τίν*, whence *τίνη*, and the Tarentine *ἐμίνη*, arose. For the enclitic *σοι* the epic poets and Herodotus use *τοι*.

6. In the dual the forms *νώ, νῶν*; *σφώ, σφῶν*, are Attic. In the plural, *ἡμεῖς* and *ὑμεῖς* come from *ἡμέες* and *ὑμέες*. Instead of *ἡμεῖς* the Æolians and Dorians said *ἄμες* or *ἄμες*, and *ἄμμες*; and for *ὑμεῖς, ὑμές* and *ὔμμες*.

7. The genitive plural is lengthened by the poets into *ἡμείων, ὑμείων*. The Æolians and Dorians changed as usual the *ἡ* into *α*; as, *ἀμέων, ἀμῶν*, and *ἄμμων*.

8. In the dative plural, the old dialect, and the Æolic

and Doric, had *ἀμῖν*, *ἄμιν*, *ἀμίν*, *ἄμμι*; *ὔμιν*, *ὔμμι*, and *ὔμμι*.

9. In the accusative plural, the Dorians said *ἀμέ*, *ἀμέ*, and *ἄμμε*, *ἄμμε*; and also *ὑμέ*, *ὔμμε*, the latter being used likewise by the Æolians.

10. Instead of the accusative *αὐτόν*, we find, particularly in the poets, the form *μιν* of all three genders. Another form is *νιν*, which occurs in Pindar, and is the only one employed by the tragedians. This form *νιν* is also used for *αὐτούς*, *αὐτάς*, *αὐτά*.

11. The dative *σφί* for *σφίσι* occurs in Homer and elsewhere. The tragedians appear to have used *σφίν* alone. The poets sometimes, though very rarely, employ it for the dative singular also.

12. In the poets, too, the form *σφέ* (abbreviated from *σφωέ*) occurs, which is sometimes used as the accusative plural in all genders, for *αὐτούς*, *αὐτάς*, *αὐτά*; and sometimes, also, as the accusative singular, instead of *αὐτόν*, *αὐτήν*, *αὐτό*; and also, again, as a pronoun reflexive for *ἑαυτόν*.

2. *Possessives.*

1. The form *ἑός*, *ἑή*, *ἑόν*, occurs only in the singular in the Ionic and Doric writers, and in the poets. Instead of this is used the abbreviated form *ὅς*. Neither *ἑός* nor *ὅς* is ever employed by the Attic prose writers; but *ὅς* for *ἑός* occurs several times in the tragedians.

2. Instead of *ἡμέτερος*, the Dorians employed *ἀμός*. This same *ἀμός* was likewise used for *ἐμός*, as *ἡμεῖς* for *ἐγώ*. The Æolians said *ἄμμος* and *ἀμμέτερος*.

3. The form *σφέτερος* is used by the later Alexandrian poets for the pronoun possessive of the first and second person plural, and in one instance even for *ἐμός*.

4. The form *σφωΐτερος* occurs only once (*Il.* 1, 216). *Νωΐτερος* is found only in the Ionic poets.

3. *Pronoun Definite.*

This has already been considered in the remarks under the personal pronouns, § 5, &c.

4. *Reflexives.*

1. The reflexive pronouns are formed by the union of the genitives *ἐμέο, σέο, ἕο*, with the pronoun *αὐτός*, in all the cases except the nominative.

2. Strictly speaking, *ἐμαῦτον* and *σεαῦτον* have no plural. A form for this number, however, is generally substituted, consisting of *ἡμεῖς αὐτοί* and *ὑμεῖς αὐτοί*, declined separately.

3. The pronoun *ἑαυτοῦ* is declined throughout the plural as one word; yet we also find *σφῶν αὐτῶν, σφίσιν αὐτοῖς, σφᾶς αὐτούς*, &c.

4. Properly, according to the composition, only the genitive of these pronouns should have been in use; and it is owing to an arbitrary usage that *ἐμέο*, &c., are compounded with the dative, accusative, &c., of *αὐτός*.

5. Among the Attics, these pronouns are reflexive only, referring to the person implied in the verb, without any particular emphasis derived from *αὐτός*. Thus, *ἔτυψα ἐμαυτόν*, "*I struck myself*" (as, in English, "I wash myself"). When the Attic writers, on the other hand, wish to make *αὐτός* emphatic, they separate the pronouns, and place *αὐτός* first. Thus, *πρὸς αὐτόν σε*, "*against thee thyself.*" A similar usage prevails in Homer and Herodotus.

5. *Demonstrative.*

1. Instead of *ὅδε, ἥδε, τόδε*, where the enclitic *δε* is annexed to the article, in order to give it greater force, the Attics say *ὁδί, ἡδί, τοδί*, which is analogous to the Latin *hicce.*

2. Homer annexes the termination of the case to the *δε*; as, *τοῖσδεσι, τοῖσδεσσι*, &c.

3. Instead of *τοῖσδε*, the form *τουσίδε* is common in the tragic writers, with the accent on the penult, because the enclitic *δε* draws the accent of the principal word to itself.

4. Οὗτος is used as an emphatic mode of address, and, therefore, as a vocative, "*thou there*," like the Latin *heus.*

5. The Attics annex *ι* to this pronoun in all cases and genders, to give a stronger emphasis, in which case it receives an accent; as, *τουτουί, ταυτηί*, &c. In the neuter, this *ι* takes the place of *ο* and *α*; as, *τουτί, ταυτί.*

6. The Attics sometimes used *τοῦτον* for *τοῦτο, τοσοῦ-*

τον for τοσοῦτο, τοιοῦτον for τοιοῦτο. This appears to have arisen from their attachment to the ν ἐφελκυστικόν. In the same way, the Attics frequently said ταὐτόν for τὸ αὐτό.

6. *Relative.*

1. Homer says ὅ τις for ὅστις, where ὅ is a prefix syllable, as in ὁποῖος, ὁπόσος, &c., and he retains, with the rest of the Ionic writers, the ὅ unchanged in all the cases; as, ὅτευ for οὑτινος, ὅτεῳ for ᾧτινι, &c. The Attics retained similar forms in the genitive and dative singular, namely, ὅτου for οὑτινος, and ὅτῳ for ᾧτινι. The full form is very rare in the Attic poets.

2. Instead of the plural ἅτινα, Homer and Herodotus have ἄσσα, from the Doric σά for τινά. The Attics, instead of this, say ἄττα.

7. *Indefinite.*

1. The Ionians said for τινός, τινί, &c., τέο and τέῳ. The Attics contracted του, τῳ, in all the genders, for τινός and τινί.

2. Instead of the neuter plural τινά, the Attics said, in certain combinations, particularly with adjectives, ἄττα; as, ἄλλ' ἄττα; τοιαῦτ' ἄττα.

INFINITIVE MOOD.

PRESENT AND IMPERFECT.

εἶναι, to be.

FUTURE.

ἔσεσθαι, to be about to be.

PARTICIPLES.

PRESENT.

N. *ὤν,*	*οὖσα,*	*ὄν,*
G. *ὄντος,*	*οὔσης,*	*ὄντος,* &c.

FUTURE.

N. *ἐσόμενος,*	*ἐσομένη,*	*ἐσόμενον,*
G. *ἐσομένου,*	*ἐσομένης,*	*ἐσομένου,* &c

VERBS IN ω.

1. There are four conjugations of verbs in ω, distinguished from each other by the termination of the first future active.[1] Thus:

The First Conjugation makes the future in ψω; as, *τύπτω, τύψω; λείπω, λείψω; ῥάπτω, ῥάψω.*

The Second Conjugation makes the future in ξω; as, *λέγω, λέξω; τάσσω, τάξω; ἄρχω, ἄρξω.*

The Third Conjugation makes the future in σω; as, *τίω, τίσω; πείθω, πείσω; σκευάζω, σκευάσω.*

The Fourth Conjugation has a liquid before ω in the termination of the future; as, *ψάλλω, ψαλῶ; σπείρω, σπερῶ; μένω, μενῶ.*

2. When the first person plural ends in *μεν*, the first person of the dual is wanting. In other words, the first person dual is wanting throughout the whole of the active form, and in the aorists of the passive.[2]

1. We have followed, for convenience' sake, the common arrangement, by which verbs in ω are divided into four conjugations. The simplest and truest plan, however, is to divide all Greek verbs into merely two conjugations, namely, verbs in ω and verbs in *μι*.

2. Here, again, we have followed the ordinary phraseology. In truth,

3. In the present, perfect, and future of the indicative, which are called *primary tenses*, and throughout the subjunctive mood, the second and third persons dual are the same, and end in *ον*.

4. But in the imperfect, pluperfect, and the two aorists of the indicative, which are called the *historical tenses*, as referring to what is past, and throughout all the optative mood, the third person dual ends always in *ην*.

5. In the active voice, the primary tenses always end in *σι* with the moveable *ν*; as, *-ουσιν*, *-ασιν*; *-ουσι*, *-ασι*; but in the historical tenses the form always terminates in a fixed *ν*; as, *ον*, *αν*, *εισαν*, *ησαν*.

6. In the passive, the primary and historical tenses are distinguished throughout the singular also, and in all the third persons plural. The primary tenses have *μαι* in the first person of the singular, the historical always *μην*; and where the former have *ται*, the latter have always *το*.

ACTIVE VOICE.

τύπτω, "*I strike.*"

PRESENT, *τύπτω*; FIRST FUTURE, *τύψω*; PERFECT, *τέτυφα*.[1]

Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infin.	Part.
Present,	*τύπτ-ω*,	*τύπτ-ε*,	*-οιμι*,	*-ω*,	*-ειν*,	*-ων*,
Imperfect,	*ἔτυπτ-ον*,					
First Future,	*τύψ-ω*,		*-οιμι*,		*-ειν*,	*-ων*,
First Aorist,	*ἔτυψ-α*,	*τύψ-ον*,	*-αιμι*,	*-ω*,	*-αι*,	*-ας*,
Perfect,	*τέτυφ-α*,	*τέτυφ-ε*,	*-οιμι*,	*-ω*,	*-έναι*,	*-ώς*,
Pluperfect,	*ἐτετύφ-ειν*,					
Second Aorist,	*ἔτυπ-ον*,	*τύπ-ε*,	*-οιμι*,	*-ω*,	*-εῖν*,	*-ών*,
Second Future,	*τυπ-ῶ*,		*-οῖμι*,		*-εῖν*,	*-ῶν*.

however, the dual is the same in form with the plural, in the tenses referred to; for the dual itself is only an ancient plural.

1. This is called *conjugating*, namely, giving the present, first future, and perfect of a verb; or, in place of the perfect, the first aorist.

Numbers and Persons.

INDICATIVE MOOD.

PRESENT, *I strike.*

Sing.	τύπτ-ω,	τύπτ-εις,	τύπτ-ει,
Dual.		τύπτ-ετον,	τύπτ-ετον,
Plur.	τύπτ-ομεν,	τύπτ-ετε,	τύπτ-ουσι.

IMPERFECT, *I was striking.*

S.	ἔτυπτ-ον,	ἔτυπτ-ες,	ἔτυπτ-ε,
D.		ἐτύπτ-ετον,	ἐτυπτ-έτην,
P.	ἐτύπτ-ομεν,	ἐτύπτ-ετε,	ἔτυπτ-ον.

FIRST FUTURE, *I shall or will strike.*

S.	τύψ-ω,	τύψ-εις,	τύψ-ει,
D.		τύψ-ετον,	τύψ-ετον,
P.	τύψ-ομεν,	τύψ-ετε,	τύψ-ουσι.

FIRST AORIST, *I (once) struck.*

S.	ἔτυψ-α,	ἔτυψ-ας,	ἔτυψ-ε,
D.		ἐτύψ-ατον,	ἐτυψ-άτην,
P.	ἐτύψ-αμεν,	ἐτύψ-ατε,	ἔτυψ-αν.

PERFECT, *I have struck.*

S.	τέτυφ-α,	τέτυφ-ας,	τέτυφ-ε,
D.		τετύφ-ατον,	τετύφ-ατον,
P.	τετύφ-αμεν,	τετύφ-ατε,	τετύφ-ασι.

PLUPERFECT, *I had struck.*

S.	ἐτετύφ-ειν,	ἐτετύφ-εις,	ἐτετύφ-ει,
D.		ἐτετύφ-ειτον,	ἐτετυφ-είτην,
P.	ἐτετύφ-ειμεν,	ἐτετύφ-ειτε,	ἐτετύφ-εισαν.

SECOND AORIST, *I (once) struck.*

S.	ἔτυπ-ον,	ἔτυπ-ες,	ἔτυπ-ε,
D.		ἐτύπ-ετον,	ἐτυπ-έτην,
P.	ἐτύπ-ομεν,	ἐτύπ-ετε,	ἔτυπ-ον.

SECOND FUTURE, *I shall or will strike.*

S.	τυπ-ῶ,	τυπ-εῖς,	τυπ-εῖ,
D.		τυπ-εῖτον,	τυπ-εῖτον,
P.	τυπ-οῦμεν,	τυπ-εῖτε,	τυπ-οῦσι.

IMPERATIVE MOOD.

PRESENT, *be striking.*

S.	τύπτ-ε,	τυπτ-έτω,
D.	τύπτ-ετον,	τυπτ-έτων,
P.	τύπτ-ετε,	τυπτ-έτωσαν.

FIRST AORIST, *strike.*

S.	τύψ-ον,	τυψ-άτω,
D.	τύψ-ατον,	τυψ-άτων,
P.	τύψ-ατε,	τυψ-άτωσαν.

PERFECT, *have struck.*

S.	τέτυφ-ε,	τετυφ-έτω,
D.	τετύφ-ετον,	τετυφ-έτων,
P.	τετύφ-ετε,	τετυφ-έτωσαν.

SECOND AORIST, *strike.*

S.	τύπ-ε,	τυπ-έτω,
D.	τύπ-ετον,	τυπ-έτων,
P.	τύπ-ετε,	τυπ-έτωσαν.

OPTATIVE MOOD.[1]

PRESENT, *may I be striking.*

S.	τύπτ-οιμι,	τύπτ-οις,	τύπτ-οι,
D.		τύπτ-οιτον,	τυπτ-οίτην,
P.	τύπτ-οιμεν,	τύπτ-οιτε,	τύπτ-οιεν.

FIRST FUTURE, *may I hereafter strike.*

S.	τύψ-οιμι,	τύψ-οις,	τύψ-οι,
D.		τύψ-οιτον,	τυψ-οίτην,
P.	τύψ-οιμεν,	τύψ-οιτε,	τύψ-οιεν.

FIRST AORIST, *may I have struck.*

S.	τύψ-αιμι,	τύψ-αις,	τύψ-αι,
D.		τύψ-αιτον,	τυψ-αίτην,
P.	τύψ-αιμεν,	τύψ-αιτε,	τύψ-αιεν.

ÆOLIC FIRST AORIST.

S.	τύψ-εια,	τύψ-ειας,	τύψ-ειε,
D.		τυψ-είατον,	τυψ-ειάτην,
P.	τυψ-είαμεν,	τυψ-είατε,	τύψ-ειαν.

1. We have here given to the optative its genuine meaning, as indicating a wish. The other meanings, "*might*," "*could*," "*would*," &c., are only attached to it when connected with the particle ἄν, &c.

PERFECT, *may I have struck.*

S.	τετύφ-οιμι,	τετύφ-οις,	τετύφ-οι,
D.		τετύφ-οιτον,	τετυφ-οίτην,
P.	τετύφ-οιμεν,	τετύφ-οιτε,	τετύφ-οιεν.

SECOND AORIST, *may I have been striking.*

S.	τύπ-οιμι,	τύπ-οις,	τύπ-οι,
D.		τύπ-οιτον,	τυπ-οίτην,
P.	τύπ-οιμεν,	τύπ-οιτε,	τύπ-οιεν.

SECOND FUTURE, *may I hereafter strike.*

S.	τυπ-οῖμι,	τυπ-οῖς,	τυπ-οῖ,
D.		τυπ-οῖτον,	τυπ-οίτην,
P.	τυπ-οῖμεν,	τυπ-οῖτε,	τυπ-οῖεν.

SUBJUNCTIVE MOOD.

PRESENT, *I may strike.*

S.	τύπτ-ω,	τύπτ-ῃς,	τύπτ-ῃ,
D.		τύπτ-ητον,	τύπτ-ητον,
P.	τύπτ-ωμεν,	τύπτ-ητε,	τύπτ-ωσι.

FIRST AORIST, *I may have struck.*

S.	τύψ-ω,	τύψ-ῃς,	τύψ-ῃ,
D.		τύψ-ητον,	τύψ-ητον,
P.	τύψ-ωμεν,	τύψ-ητε,	τύψ-ωσι.

PERFECT, *I may have been striking.*

S.	τετύφ-ω,	τετύφ-ῃς,	τετύφ-ῃ,
D.		τετύφ-ητον,	τετύφ-ητον,
P.	τετύφ-ωμεν,	τετύφ-ητε,	τετύφ-ωσι.

SECOND AORIST, *I may have struck.*

S.	τύπ-ω,	τυπ-ῃς,	τυπ-ῃ,
D.		τυπ-ητον,	τυπ-ητον,
P.	τύπ-ωμεν,	τυπ-ητε,	τυπ-ωσι.

INFINITIVE MOOD.

PRESENT, τύπτ-ειν, *to strike.*
FIRST FUTURE, τύψ-ειν, *to be going to strike.*
FIRST AORIST, τύψ-αι, *to have struck.*
PERFECT, τετυφ-έναι, *to have been striking.*
SECOND AORIST, τυπ-εῖν, *to have struck.*
SECOND FUTURE, τυπ-εῖν, *to be going to strike.*

PARTICIPLES.

N. τυπτ-ων,	τύπτ-ουσα,	τύπτ-ον,
G. τύπτ-οντος,	τυπτ-ούσης,	τύπτ-οντος, &c.

First Future, *going to strike.*

N. τύψ-ων,	τύψ-ουσα,	τύψ-ον,
G. τύψ-οντος,	τυψ-ούσης,	τύψ-οντος.

First Aorist, *having struck.*

N. τύψ-ας,	τύψ-ασα,	τύψ-αν,
G. τύψ-αντος,	τυψ-άσης,	τύψ-αντος.

Perfect, *who has been striking.*

N. τετυφ-ώς,	τετυφ-υῖα,	τετυφ-ός,
G. τετυφ-ότος,	τετυφ-υίας,	τετυφ-ότος.

Second Aorist, *having struck.*

N. τυπ-ών,	τυπ-οῦσα,	τυπ-όν,
G. τυπ-όντος,	τυπ-ούσης,	τυπ-όντος.

Second Future, *going to strike.*

N. τυπ-ῶν,	τυπ-οῦσα,	τυπ-οῦν,
G. τυπ-οῦντος,	τυπ-ούσης,	τυπ-οῦντος.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infin.	Part.
Present,	τύπτομαι,	τύπτ-ου,	-οίμην,	-ωμαι,	-εσθαι,	-όμενος,
Imperfect,	ἐτυπτόμην,					
Perfect,	τέτυμμαι,	τέτυ-ψο,	-μμένος, εἰήν,	-μμένος, ὦ,	-φθαι,	-μμένος,
Pluperfect,	ἐτετύμμην,					
1st Aorist,	ἐτύφθην,	τύφ-θητι,	-θείην,	-θῶ,	-θῆναι,	-θείς,
1st Future,	τυφθήσ-ομαι,		-οίμην,		-εσθαι,	-όμενος,
2d Aorist,	ἐτύπην,	τύπ-ηθι,	-είην,	-ῶ,	-ῆναι,	-είς,
2d Future,	τυπήσ-ομαι,		-οίμην,		-εσθαι,	-όμενος,
3d Future,	τετύψ-ομαι,		-οίμην,		-εσθαι,	-όμενος.

Numbers and Persons.

INDICATIVE MOOD.

PRESENT, *I am struck.*

S.	τύπτ-ομαι,	τύπτ-ει,[1]	τύπτ-εται,
D.	τυπτ-όμεθον,	τύπτ-εσθον,	τύπτ-εσθον,
P.	τυπτ-όμεθα,	τύπτ-εσθε,	τύπτ-ονται.

IMPERFECT, *I was in the act of being struck.*

S.	ἐτυπτ-όμην,	ἐτύπτ-ου,	ἐτύπτ-ετο,
D.	ἐτυπτ-όμεθον,	ἐτύπτ-εσθον,	ἐτυπτ-έσθην,
P.	ἐτυπτ-όμεθα,	ἐτύπτ-εσθε,	ἐτύπτ-οντο.

PERFECT, *I have been struck.*

S.	τέτυμ-μαι,	τέτυψ-αι,	τέτυπτ-αι,
D.	τετύμ-μεθον,	τέτυφ-θον,	τέτυφ-θον,
P.	τετύμ-μεθα,	τέτυφ-θε,	τετυμ-μένοι, εἰσί.

PLUPERFECT, *I had been struck.*

S.	ἐτετύμ-μην,	ἐτέτυφ-ο,	ἐτέτυπτ-ο,
D.	ἐτετύμ-μεθον,	ἐτέτυφ-θον,	ἐτετύφ-θην,
P.	ἐτετύμ-μεθα,	ἐτέτυφ-θε,	τετυμ-μένοι ἦσαν.

FIRST AORIST, *I was struck.*

S.	ἐτύφ-θην,	ἐτύφ-θης,	ἐτύφ-θη,
D.		ἐτύφ-θητον,	ἐτυφ-θήτην,
P.	ἐτύφ-θημεν,	ἐτύφ-θητε,	ἐτύφ-θησαν.

FIRST FUTURE, *I shall be struck.*

S.	τυφ-θήσομαι,	τυφ-θήσει,	τυφ-θήσεται,
D.	τυφ-θησόμεθον,	τυφ-θήσεσθον,	τυφ-θήσεσθον,
P.	τυφ-θησόμεθα,	τυφ-θήσεσθε,	τυφ-θήσονται.

SECOND AORIST, *I was struck.*

S.	ἐτύπ-ην,	ἐτύπ-ης,	ἐτύπ-η,
D.		ἐτύπ-ητον,	ἐτυπ-ήτην,
P.	ἐτύπ-ημεν,	ἐτύπ-ητε,	ἐτύπ-ησαν.

SECOND FUTURE, *I shall be struck.*

S.	τυπ-ήσομαι,	τυπ-ήσει,	τυπ-ήσεται,
D.	τυπ-ησόμεθον,	τυπ-ήσεσθον,	τυπ-ήσεσθον,
P.	τυπ-ησόμεθα,	τυπ-ήσεσθε,	τυπ-ήσονται.

1. We have given in this, and the other second persons, the Attic termination in *ει*, as more correct than the common termination in *η*.

THIRD FUTURE, *I shall continue to be struck*

S.	τετύψ-ομαι,	τετύψ-ει,	τετύψ-εται,
D.	τετυψ-όμεθον,	τετύψ-εσθον,	τετύψ-εσθον,
P.	τετυψ-όμεθα,	τετύψ-εσθε,	τετύψ-ονται.

IMPERATIVE MOOD.

PRESENT, *be struck.*

S.	τύπτ-ου,	τυπτ-έσθω,
D.	τύπτ-εσθον,	τυπτ-έσθων,
P.	τύπτ-εσθε,	τυπτ-έσθωσαν.

PERFECT, *have been struck.*

S.	τέτυψ-ο,	τετύφ-θω,
D.	τέτυφ-θον,	τετύφ-θων,
P.	τέτυφ-θε,	τετύφ-θωσαν.

FIRST AORIST, *be struck.*

S.	τύφ-θητι,	τυφ-θήτω,
D.	τύφ-θητον,	τυφ-θήτων,
P.	τύφ-θητε,	τυφ-θήτωσαν.

SECOND AORIST, *be struck.*

S.	τύπ-ηθι,	τυπ-ήτω,
D.	τύπ-ητον,	τυπ-ήτων,
P.	τύπ-ητε,	τυπ-ήτωσαν.

OPTATIVE MOOD.

PRESENT, *may I be in the act of being struck.*

S.	τυπτ-οίμην,	τύπτ-οιο,	τύπτ-οιτο,
D.	τυπτ-οίμεθον,	τύπτ-οισθον,	τυπτ-οίσθην,
P.	τυπτ-οίμεθα,	τύπτ-οισθε,	τύπτ-οιντο.

PERFECT, *may I have been struck.*

S.	τετυμ-μένος εἴην,	εἴης,	εἴη,
D.	τετυμ-μένω,	εἴητον,	εἰήτην,
P.	τετυμ-μένοι εἴημεν,	εἴητε,	εἴησαν.

FIRST AORIST, *may I have been struck.*

S.	τυφ-θείην,	τυφ-θείης,	τυφ-θείη,
D.		τυφ-θείητον,	τυφ-θειήτην,
P.	τυφ-θείημεν,	τυφ-θείητε,	τυφ-θείησαν.

FIRST FUTURE, *may I be struck hereafter.*

S.	τυφ-θησοίμην,	τυφ-θήσοιο,	τυφ-θήσοιτο,
D.	τυφ-θησοίμεθον,	τυφ-θήσοισθον,	τυφ-θησοίσθην,
P.	τυφ-θησοίμεθα,	τυφ-θήσοισθε,	τυφ-θήσοιντο.

SECOND AORIST, *may I have been struck.*

S.	τυπ-είην,	τυπ-είης,	τυπ-είη,
D.		τυπ-είητον,	τυπ-ειήτην,
P.	τυπ-είημεν,	τυπ-είητε,	τυπ-είησαν.

SECOND FUTURE, *may I be struck hereafter.*

S.	τυπ-ησοίμην,	τυπ-ήσοιο,	τυπ-ήσοιτο,
D.	τυπ-ησοίμεθον,	τυπ-ήσοισθον,	τυπ-ησοίσθην,
P.	τυπ-ησοίμεθα,	τυπ-ήσοισθε,	τυπ-ήσοιντο.

THIRD FUTURE, *may I continue to be struck hereafter.*

S.	τετυψ-οίμην,	τετύψ-οιο,	τετύψ-οιτο,
D.	τετυψ-οίμεθον,	τετύψ-οισθον,	τετυψ-οίσθην,
P.	τετυψ-οίμεθα,	τετύψ-οισθε,	τετύψ-οιντο.

SUBJUNCTIVE MOOD.

PRESENT, *I may be struck.*

S.	τύπ-τωμαι,	τύπ-τῃ,	τύπτ-ηται,
D.	τυπ-τώμεθον,	τύπ-τησθον,	τύπτ-ησθον,
P.	τυπ-τώμεθα,	τύπ-τησθε,	τύπτ-ωνται.

PERFECT, *I may have been struck.*

S.	τετυμ-μένος ὦ,	ᾖς,	ᾖ,
D.	τετυμ-μένω,	ἦτον,	ἦτον,
P.	τετυμ-μένοι ὦμεν,	ἦτε,	ὦσι.

FIRST AORIST, *I may have been struck.*

S.	τυφ-θῶ,	τυφ-θῇς,	τυφ-θῇ,
D.		τυφ-θῆτον,	τυφ-θῆτον,
P.	τυφ-θῶμεν,	τυφ-θῆτε,	τυφ-θῶσι.

SECOND AORIST, *I may have been struck.*

S.	τυπ-ῶ,	τυπ-ῇς,	τυπ-ῇ,
D.		τυπ-ῆτον,	τυπ-ῆτον,
P.	τυπ-ῶμεν,	τυπ-ῆτε,	τυπ-ῶσι.

INFINITIVE MOOD.

PRESENT, *τύπτ-εσθαι, to be struck.*
PERFECT, *τέτυφ-θαι, to have been struck.*
FIRST AORIST, *τυφ-θῆναι, to have been struck.*
FIRST FUTURE, *τυφ-θήσεσθαι, to be going to be struck.*
SECOND AORIST, *τυπ-ῆναι, to have been struck.*
SECOND FUTURE, *τυπ-ήσεσθαι, to be going to be struck.*
THIRD FUTURE, *τετύψ-εσθαι, to be going to be continually struck.*

PARTICIPLES.

PRESENT, *being struck.*

N.	*τυπτ-όμενος,*	*τυπτ-ομένη,*	*τυπτ-όμενον,*
G.	*τυπτ-ομένου,*	*τυπτ-ομένης,*	*τυπτ-ομένου.*

PERFECT, *having been struck.*

N.	*τετυμ-μένος,*	*τετυμ-μένη,*	*τετυμ-μένον,*
G.	*τετυμ-μένου,*	*τετυμ-μένης,*	*τετυμ-μένου.*

FIRST AORIST, *having been struck.*

N.	*τυφ-θείς,*	*τυφ-θεῖσα,*	*τυφ-θὲν,*
G.	*τυφ-θέντος,*	*τυφ-θείσης,*	*τυφ-θέντος.*

FIRST FUTURE, *going to be struck.*

N.	*τυφ-θησόμενος,*	*τύφ-θησομένη,*	*τυφ-θησόμενον,*
G.	*τυφ-θησομένου,*	*τυφ-θησομένης,*	*τυφ-θησομένου.*

SECOND AORIST, *having been struck.*

N.	*τυπ-είς,*	*τυπ-εῖσα,*	*τυπ-έν,*
G.	*τυπ-έντος,*	*τυπ-είσης,*	*τυπ-έντος.*

SECOND FUTURE, *going to be struck.*

N.	*τυπ-ησόμενος,*	*τυπ-ησομένη,*	*τυπ-ησόμενον,*
G.	*τυπ-ησομένου,*	*τυπ-ησομένης,*	*τυπ-ησομένου.*

THIRD FUTURE, *going to be continually struck.*

N.	*τετυψ-όμενος,*	*τετυψ-ομένη,*	*τετυψ-όμενον,*
G.	*τετυψ-ομένου,*	*τετυψ-ομένης,*	*τετυψ-ομένου.*

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infin.	Part.
Present,	τύπτ-ομαι,	τύπτ-ου,	-οίμην,	-ωμαι,	-εσθαι,	-όμενος,
Imperfect,	ἐτυπτ-όμην,					
Perfect,	τέτυπ-α,	τέτυπ-ε,	-οιμι,	-ω,	-έναι,	-ώς,
Pluperfect,	ἐτετύπ-ειν,					
1st Future,	τύψ-ομαι,		-οίμην,		-εσθαι,	-όμενος,
1st Aorist,	ἐτυψ-άμην,	τύψ-αι,	-αίμην,	-ωμαι,	-ασθαι,	-άμενος,
2d Aorist,	ἐτυπ-όμην,	τυπ-οῦ,	-οίμην,	-ωμαι,	-έσθαι,	-όμενος,
2d Future,	τυπ-οῦμαι,		-οίμην,		-εῖσθαι,	-ούμενος.

Numbers and Persons.

The only tenses of the middle voice that differ from those of the active and passive of verbs in ω are the first aorists of the indicative, imperative, and optative, and the second future of the indicative.

INDICATIVE MOOD.

FIRST AORIST, *I struck myself.*

S.	ἐτυψ-άμην,	ἐτύψ-ω,	ἐτύψ-ατο,
D.	ἐτυψ-άμεθον,	ἐτύψ-ασθον,	ἐτυψ-άσθην,
P.	ἐτυψ-άμεθα,	ἐτύψ-ασθε,	ἐτύψ-αντο.

SECOND FUTURE, *I shall or will strike myself.*

S.	τυπ-οῦμαι,	τυπ-εῖ,	τυπ-εῖται,
D.	τυπ-ούμεθον,	τυπ-εῖσθον,	τυπ-εῖσθον,
P.	τυπ-ούμεθα,	τυπ-εῖσθε,	τυπ-οῦνται.

IMPERATIVE MOOD.

FIRST AORIST, *strike thyself.*

S.	τύψ-αι,	τυψ-άσθω,
D.	τύψ-ασθον,	τυψ-άσθων,
P.	τύψ-ασθε,	τυψ-άσθωσαν.

OPTATIVE MOOD.

FIRST AORIST, *may I have been struck.*

S.	τυψ-αίμην,	τύψ-αιο,	τύψ-αιτο,
D.	τυψ-αίμεθον,	τύψ-αισθον,	τυψ-αίσθην,
P.	τυψ-αίμεθα,	τύψ-αισθε,	τύψ-αιντο.

PARTICIPLES.

FIRST AORIST, *having struck myself.*

N.	τυψ-άμενος,	τυψ-αμένη,	τυψ-αμένον,
G.	τυψ-αμένου,	τυψ-αμένης,	τυψ-αμένου.

FIRST FUTURE, *being about to strike myself.*

N.	τυψ-όμενος,	τυψ-ομένη,	τυψ-ομένον,
G.	τυψ-ομένου,	τυψ-ομένης,	τυψ-ομένου.

SECOND FUTURE, *being about to strike myself.*

N.	τυπ-ούμενος,	τυπ-ουμένη,	τυπ-ούμενον,
G.	τυπ-ούμενού,	τυπ-ουμένης,	τυπ-ούμενου.

The Greek verb, of the class in ω, will now be considered under the following heads:

1. AUGMENT.
2. FORMATION OF THE TENSES.
3. FORCE OF THE TENSES.
4. MIDDLE VOICE.
5. FORCE OF THE MOODS.

1. AUGMENT.

1. The Augments are two in number, the *Syllabic* and *Temporal*.

2. The syllabic augment belongs to verbs that begin with a consonant, and is so called because it adds a syllable to the verb.

3. The temporal augment belongs to verbs that begin with a vowel, and is so called because it increases the *time* or quantity of the initial vowel.

4. Three of the tenses have an augment, which is continued through all the moods, viz., the *Perfect*, *Pluperfect*, and *Third Future*, or Paulo-post-futurum.

5. Three receive an augment in the indicative only, viz., the *Imperfect* and the *two Aorists*.

6. Three receive no augment, viz., the *Present* and the *First* and *Second Futures*.

7. The true use of the augment is to mark an action which is either completely or partially past. Hence it will appear why the present and the first and second futures have no augment; why the *imperfect* and *two aorists* have an augment only in the indicative; and why the *perfect*, *pluperfect*, and *third future*, all three of which refer to a *continued* action, have an augment continued throughout all the moods of the verb.

8. The augment originally was the same in the case of all verbs, namely, an ε was prefixed, whether the verb began with a vowel or a consonant. Traces of this old augment are found in the early Ionic poets, and occasionally in Ionic prose; as, *ἐάφθη* for *ἥφθη*; *ἐάνδανε* for *ἥνδανε*.

9. Afterward the usage was thus determined, that ε was only prefixed to verbs beginning with a consonant; whereas, in others, it coalesced with the initial vowel, and became a long vowel or diphthong. Thus, *τύπτω* has in the imperfect *ἔ-τυπτον*, but *ἄγω* has *ἦγον* (from *ἔ-αγον*), and *οἰκίζω* has *ᾤκιζον* (from *ἔ-οικιζον*).

10. The Attics retained this old augment in the following cases: 1. In such words as *ἔαξα*, *ἐάγην*, *ἐαγώς*, from *ἄγω*, "*to break*;" to distinguish them from *ἦξα*, *ἦχα*, &c., from *ἄγω*, "*I carry*." 2. In *ἐάλωκα*, *ἐάλω*; *ἔοικα*, *ἔολπα*, *ἔοργα*, in which the characteristic of the perfect middle (α and ο) could not be effaced. 3. In verbs which begin with a vowel not capable of being lengthened; as, *ἐώθουν*, from *ὠθέω*; *ἕωσμαι*, from the same; *ἐωνούμην*, from *ὠνέομαι*; *ἐούρουν*, from *οὐρέω*.

RULES FOR THE SYLLABIC AUGMENT.

1. The augment of the imperfect and the two aorists, in verbs beginning with a consonant, is formed by merely prefixing ε; as, *ἔτυπτον*, *ἔτυψα*, *ἔτυπον*. If, however, the verb begin with *ῥ*, the *ῥ* is doubled after the augment; as, *ἐῤῥιπτον*, from *ῥίπτω*; *ἐῤῥεον*, from *ῥέω*.

2. The augment of the perfect is formed by repeating the initial consonant of the verb, and annexing to it an ε; as, τέτυφα, τέτυπα; λέλοιπα, &c.

3. This repetition of the initial consonant is called by the grammarians *Reduplication* (διπλασιασμός), and is subject to the following rules:

(A.) If the verb begins with an aspirated consonant, then in the reduplication the corresponding smooth or *lenis* is put; as, φιλέω, perfect πεφίληκα; χρυσόω, perfect κεχρύσωκα.

(B.) If the verb begins with ῥ, the perfect does not take the reduplication, but the ῥ is doubled and ε prefixed; as, ῥίπτω, perfect ἔῤῥιφα.

(C.) If the verb begin with a double consonant, ζ, ξ, ψ, or with two consonants, the latter of which is not a liquid, the perfect does not receive the reduplication, but only the augment ε; as, ζητέω, perfect ἐζήτηκα; ξυρέω, perfect ἐξύρηκα; ψάλλω, perfect ἔψαλκα; σπείρω, perfect ἔσπαρκα; στέλλω, perfect ἔσταλκα.

To this rule, however, there are the following exceptions: 1. The syncopated forms which begin with πτ; as, πέπταμαι (for πεπέταμαι); and also some other verbs in πτ; as, πτερόω, ἐπτερώκα; πτήσσω, ἔπτηχα. 2. The verb κτάομαι, of which the perfect κέκτημαι is more used by the Attics, and ἔκτημαι by the Ionians and older Attics.

(D.) If the verb begins with a mute and liquid, the reduplication appears in some cases, but in others is omitted. Μνάω always makes μέμνημαι; and verbs whose second initial consonant is ρ receive the reduplication regularly; as, δρέμω, perfect δεδρόμηκα; θραύω, perfect τέθραυκα; τρέφω, perfect τέτροφα. On the other hand, it is generally

wanting in verbs whose second initial consonant is λ; as, γλύπτω, perfect ἔγλυφα.

4. The augment of the pluperfect is formed by prefixing ε to the reduplication of the perfect; as, τέτυφα, pluperfect ἐτετύφειν.

5. The third future passive, being formed from the perfect of the same voice, has, like that tense, the reduplication; as, τετύψομαι.

RULES FOR THE TEMPORAL AUGMENT.

1. By the contraction of the augment ε with the initial vowel of the verb, the following results are obtained:

α	becomes	η;	as,	ἀκούω,	imp.	ἤκουον.
ε	"	η;	"	ἐγείρω,	"	ἤγειρον.
ῐ	"	ῑ;	"	ἱκάνω,	"	ἵκανον.
ο	"	ω;	"	ὀνομάζω,	"	ὠνόμαζον.
ῠ	"	ῡ;	"	ὑβρίζω,	"	ὕβριζον.
αι	"	ῃ;	"	αἴρω,	"	ἦρον.
αυ	"	ηυ;	"	αὐξάνω,	"	ἠύξανον.
ευ	"	ηυ;	"	εὔχομαι,	"	ηὐχόμην.
οι	"	ῳ;	"	οἰκίζω,	"	ᾤκιζον.

2. In some verbs, however, ε becomes ει; as, ἔχω, εἶχον; ἐάω, εἰῶν; ἕλω, εἷλον, &c.

3. When a verb or verbal form begins with εο, the second vowel takes the augment; as, ἑορτάζω, ἑώρταζον. So, also, in the pluperfects formed from the three perfects ἔοικα, ἔολπα, and ἔοργα, namely, ἐώκειν, ἐώλπειν, and ἐώργειν.

4. Of vowels which are already long in themselves, ᾱ becomes η, as already mentioned; but the others, η, ω, ῑ, ῡ, are wholly incapable of being augmented; as, ἡττάομαι, imperfect ἡττώμην, perfect ἥττημαι, pluperfect ἡττήμην.

REMARKS ON THE TWO AUGMENTS.

1. *Syllabic.*

1. The Attics prefix the temporal instead of the syllabic augment to *βούλομαι*, *δύναμαι*, and *μέλλω*; as, *ἠβουλόμην*, *ἠδυνάμην*, *ἤμελλον*. Here a form *ἐβούλομαι*, *ἐδύναμαι*, *ἐμέλλω*, is assumed, like *θέλω* and *ἐθέλω*.

2. The initial augment in the pluperfect is sometimes omitted by the Attics; as, *πεπόνθειν* for *ἐπεπόνθειν*; *γεγενήμην* for *ἐγεγενήμην*.

3. In verbs beginning with *λ* and *μ*, the Ionians, Attics, and others are accustomed to put *ει* for *λε* or *με*; as, *λαμβάνω*, perfect *εἴληφα*, for *λέληφα*; *λαγχάνω*, perfect *εἴληχα*.

4. In Homer and Hesiod the second aorists often receive a reduplication; as, *κέκαμον* for *ἔκαμον*, from *κάμνω*; *πέπιθον* for *ἔπιθον*, from *πείθω*, &c.

5. The augment of the historical tenses is very often omitted in poetry by writers not Attic; as, *βάλε* for *ἔβαλε*; *βῆ* for *ἔβη*; *γένοντο* for *ἐγένοντο*, &c.

2. *Temporal.*

1. Many verbs beginning with a diphthong neglect the augment. Those in *ου* never take it; as, *οὐτάζω*, *οὔταζον*. Those in *ει* also have no augment; as, *εἴκω*, *εἶκον*, *εἶξα*, with the single exception of *εἰκάζω*, which is now and then augmented by the Attics; as, *εἰκάζω*, *εἴκασα*, *εἰκάσμαι*, Attic *ᾔκασα*, *ᾔκασμαι*. Verbs in *ευ* have the augment *ηυ* with the Attics, though the usage is variable. Thus we have *ηὐχόμην* and *εὐχόμην*; *εὑρέθην*, and very rarely *ηὑρέθην*.

2. The verbs *ὠθέω*, *ὠνέομαι*, and *οὐρέω*, not being susceptible of the temporal augment, take *ε* before their initial vowel or diphthong. In other words, they retain the early augment; as, *ὠθέω*, *ἐώθουν*; *ὠνέομαι*, *ἐωνούμην*; *οὐρέω*, *ἐούρουν*.

3. As the syllabic augment in *βούλομαι*, *δύναμαι*, and *μέλλω*, is increased by the temporal, in the same manner the temporal augment in the verb *ὁράω* is increased by the syllabic; as, *ὁράω*, imperfect *ἑώρων*.

ATTIC REDUPLICATION.

1. Verbs beginning with a vowel, not being able to take a reduplication like that in verbs with the syllabic augment, have in the perfect, occasionally, what is called the Attic Reduplication.

2. The Attic reduplication is when the first two letters of the root are repeated before the temporal augment, the initial vowel remaining unchanged. Thus :

ἀγείρω,	ἤγερκα,	Att. Red.	ἀγήγερκα.
ἐμέω,	ἤμεκα,	"	ἐμήμεκα.
ὄλλυμι,	ὤλεκα,	"	ὀλώλεκα.
ἔρχομαι,	ἦλυθα,	"	ἐλήλυθα.
ὄζω,	ὦδα,	"	ὄδωδα.

3. The pluperfect sometimes prefixes to this reduplication a new temporal augment; most commonly in *ἀκήκοα, ἠκηκόειν.*

4. A similar reduplication is formed in some verbs in the second aorist, only that here the temporal augment comes first; as, *ἤραρον, ὤρορον, ἤγαγον.*

AUGMENT OF COMPOUND VERBS.

1. When the verb is compounded with a preposition, the augment comes between the preposition and the verb; as, *προσφέρω, προσέφερον.*

2. Verbs compounded with other words have the augment usually at the beginning; as, *μελοποιέω, ἐμελοποίουν; πλημμελέω, πεπλημμέληκα.*

3. Verbs compounded with *εὖ* and *δύς* take the temporal augment in the middle when these verbs commence with a vowel that cannot be changed; as, *εὐεργετέω, εὐηργέτουν; δυσαρεστέω, δυσηρέστουν.*

4. But when these particles are joined to verbs commencing with an immutable vowel or a consonant, they

take the augment at the beginning; as, *δυσωπέω, ἐδυσώπουν*; *δυστυχέω, ἐδυστύχησα*; *εὐδοκιμέω, ηὐδοκίμουν*. In compounds with *ευ*, however, the augment in such cases is commonly omitted; as, *εὐωχέομαι, εὐωχούμην*, &c.

REMARKS ON THE AUGMENT OF COMPOUND VERBS.

1. The prepositions, excepting *περί*, lose their final vowel before the syllabic augment; as, *ἀπέδωκε, ἀμφέβαλλεν*; but *περιέθηκα*, not *περέθηκα*. In the case of *προ*, however, the *ο* is usually contracted with *ε*; as, *προὔβη, προὔθηκα*, &c.

2. The prepositions *σύν* and *ἐν*, whose final consonant is changed by the laws of euphony into *γ, λ, μ, ρ, σ*, resume *ν* before the syllabic augment; as, *ἐγγίγνομαι, ἐνεγιγνόμην*; *συλλέγω, συνέλεγον*; *ἐμμένω, ἐνέμενον*, &c.

3. Strictly speaking, all those verbs have the augment at the beginning which are not so much themselves compounded with another verb as derived from a compound word. Thus, *δεινοπαθέω, ἐδεινοπάθουν*, from *δεινοπαθής*; *οἰκοδομέω, ᾠκοδόμουν*, from *οἰκοδόμος*, &c.

4. Hence some verbs, apparently compounded with prepositions, take the augment at the beginning; as, *ἐναντιόομαι, ἠναντιούμην*, from *ἐναντίος*. So, also, *ἀντιβολῶ, ἠντιβόλουν*.

5. Exceptions, however, to the rules just mentioned, are of no unfrequent occurrence, especially among the Attics, with whom we find the following forms: *ἐξεκλησίασαν, ἐνεκωμίαζον, προεφήτευσα, ἐπιτετήδευκα*, &c., although in all these verbs no simple form exists, but they are derived at once from *ἐκκλησία, ἐγκώμιον, προφήτης, ἐπιτηδής*.

6. Some compound verbs take a double augment, namely, one before and one after the preposition; as, *ἀνορθόω, ἠνώρθουν, ἐπηνώρθωται*; *ἐνοχλέω, ἠνώχλουν*; *ἀνέχω, ἠνειχόμην*; *παροινέω, ἐπαρῴνησεν*, &c. Still more irregular are the following: *δεδιήτηκα, ἐξεδεδιήτητο*, from *διαιτάω*; *δεδιώκηκα, ἐδιώκησα*, from *διοικέω*; and, in later writers, *ἠνήλωσα*, from *ἀναλίσκω*, and *δεδιηκόνηκα*, from *διακονέω*.

2. FORMATION OF THE ACTIVE TENSES.

The Imperfect

is formed from the present by changing the termination ω into ον, and prefixing the augment; as, τύπτω, ἔτυπτον; λέγω, ἔλεγον; ἄγω, ἦγον.

The First Future

is formed from the present by changing the last syllable in the

First conjugation	into	ψω;	as,	τύπτω, τύψω;
Second conjugation	"	ξω;	"	λέγω, λέξω;
Third conjugation	"	σω;	"	τίω, τίσω;

and in the fourth conjugation by circumflexing the last syllable, and shortening the penult; as, ψάλλω, ψᾰ̀λῶ.

Verbs in άω and έω generally change α and ε into η, and verbs in όω change ο into ω; as, τιμάω, τιμήσω; φιλέω, φιλήσω; δηλόω, δηλώσω.

Four verbs, commencing with a smooth syllable, change that smooth into an aspirate in the future; as,

ἔχω,	ἕξω.	τρέχω,	θρέξω.
τρέφω,	θρέψω.	τύφω,	θύψω.[1]

The First Aorist

is formed from the first future by prefixing the augment and changing ω into α; as, τύψω, ἔτυψα.

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1. These apparent anomalies admit of a very easy explanation. The old form of ἔχω was ἔχω, which was changed to ἔχω, because two successive syllables cannot well have each an aspiration. But in the future the aspirate reappears, in consequence of the χ being removed, in order to make way for the termination of the future, ξω. In like manner, the old presents of τρέφω, τρέχω, and τύφω were respectively θρέφω, θρέχω, and θύφω, changed to τρέφω, &c., in order that two successive syllables might not each begin with an aspirate; while in the future the first aspirate reappears, the latter having been changed.

In verbs of the fourth conjugation, namely, those ending in *λω*, *μω*, *νω*, *ρω*, the short vowel of the penult is again made long by changing

α	into	*η*;	as,	*ψάλλω*,	*ψᾶλῶ*, *ἔψηλα.*
αι	"	*η*;	"	*φαίνω*,	*φᾶνῶ*, *ἔφηνα.*
ε	"	*ει*;	"	*στέλλω*,	*στελῶ*, *ἔστειλα.*
ῐ	"	*ῑ*;	"	*κρίνω*,	*κρῖνῶ*, *ἔκρῑνα.*
ῠ	"	*ῡ*;	"	*ἀμύνω*,	*ἀμῦνῶ*, *ἤμῡνα.*

But verbs in *-ραινω* and *-ιαινω* have only a long *α* in the penult of the first aorist, without changing it into *η*; as, *περαίνω*, *περᾶνώ*, *ἐπέρᾱνα*; *πιαίνω*, *πιᾶνῶ*, *ἐπίᾱνα.*

Later writers form also many others with long *α*, where, according to the general rule, the *η* should be employed; as, *ἐσήμᾱνα*, from *σημαίνω*; *ἐκοίλᾱνα*, from *κοιλαίνω.*

Some verbs, which have *σ* in the future, lose it in the first aorist; as, *χέω*, *χεύσω*, *ἔχευα*; *σεύω*, *σεύσω*, *ἔσευα*; *καίω*, *καύσω*, *ἔκηα.*

The Perfect

is formed from the first future by prefixing the continued augment, and changing, in the

First conjugation,	*ψω*	into	*φα*;	as, *τύψω*, *τέτυφα.*
Second conjugation,	*ξω*	"	*χα*;	" *λέξω*, *λέλεχα.*
Third conjugation,	*σω*	"	*κα*;	" *τίσω*, *τέτικα.*
Fourth conjugation,	*ῶ*	"	*κα*;	" *ψαλῶ*, *ἔψαλκα.*

Dissyllables in *-λω* and *-ρω* change the *ε* of the first future into *α*; as, *στέλλω*, *στελῶ*, *ἔσταλκα*; *σπείρω*, *σπερῶ*, *ἔσπαρκα.* But polysyllables, on the contrary, retain the *ε*; as, *ἀγγέλλω*, *ἀγγελῶ*, *ἤγγελκα.*

Verbs in *-ίνω*, *-ύνω*, and *-είνω* reject *ν* before *κ*, and retain the short vowel of the future; as, *κρίνω*, *κρῖνῶ*, *κέκρῐκα*; *πλύνω*, *πλῦνῶ*, *πέπλῦκα*; but those in *εἴνω* change the *ε* of the future into *ᾰ*; as, *τείνω*, *τενῶ*, *τέτᾰκα.*

Verbs in *-αίνω* change *ν* before *κ* into *γ*; as, *φαίνω, φανῶ, πέφαγκα*; *μιαίνω, μιανῶ, μεμίαγκα.*

In some verbs the *ε* is changed into *ο*; as, *τρέφω, θρέψω, τέτροφα*; *κλέπτω, κλέψω, κέκλοφα*; *λέγω, λέξω, λέλοχα*, &c., and even before the consonants; as, *πέρπω, πέμψω, πέπομφα.*

The Pluperfect

is formed from the perfect by prefixing *ε* to the continued augment, if there be a reduplication, and changing the termination *α* into *ειν*; as, *τέτυφα, ἐτετύφειν.*

The Second Aorist

is formed from the present by prefixing the augment, shortening the penult, and changing *ω* into *ον*; as, *τύπτω, ἔτυπον*; *λείπω, ἔλιπον*; *κάμνω, ἔκαμον.*

The penult of the present is shortened for this purpose by the following changes:

Vowels.

αι	into	*ᾰ*;	as,	*πταίρω,*	*ἔπτᾰρον.*
η	"	*ᾰ*;	"	*λήθω,*	*ἔλᾰθον.*
ε	"	*ᾰ*;	"	*τρέπω,*	*ἔτρᾰπον.*
ευ	"	*ῠ*;	"	*φεύγω,*	*ἔφῠγον.*
ει	"	*ῐ*;	"	*λείπω,*	*ἔλῐπον.*
	"	*ε* or *α*, in verbs ending in *λω, μω, νω, ρω.*			

Consonants.

λλ	into	*λ*;	as,	*βάλλω,*	*ἔβᾰλον.*
πτ	"	*π*;	"	*τύπτω,*	*ἔτῠπον.*
		β;	"	*κρύπτω,*	*ἔκρῠβον.*
		φ;	"	*ῥάπτω,*	*ἔρρᾰφον.*
σσ, ττ,	"	*γ*;	"	*τάσσω,*	*ἔτᾰγον.*
ζ	"	*δ*;	"	*φράζω,*	*ἔφρᾰδον.*
		γ;	"	*κράζω,*	*ἔκρᾰγον.*
χ	"	*γ*;	"	*σμύχω,*	*ἔσμῠγον.*

Verbs in -ζω and -σσω of the second conjugation form the second aorist in γον; as, κράζω, ἔκρᾰγον; πράσσω, ἔπρᾰγον; but those of the third conjugation form it in δον; as, φράζω, ἔφρᾰδον.

The verb πλήσσω makes ἔπληγον in the second aorist; but the *a* appears in the compounds that signify "to frighten;" as, κατέπλαγον, ἐξέπλαγον.

The Second Future

is formed from the second aorist by dropping the augment, and changing *ον* into circumflexed ῶ; as, ἔτυπον, τυπῶ.

The Attic Future

is formed by throwing out σ in -ᾰσω, -έσω, -ῐσω, -όσω, of the future, and then contracting the vowels thus brought into contact; as, ἐξελῶ for ἐξελάσω; ἐλῶ for ἐλάσω; διασκεδῶ for διασκεδάσω; κομιῶ for κομίσω; ὀμοῦμαι for ὀμόσομαι; μαχεῖσθαι for μαχέσεσθαι, &c.

REMARKS ON THE FORMATION OF THE ACTIVE TENSES.

1. Future.

1. The old future of all verbs ended originally in εσω, and we still find ὀλέσω from ὄλω, and ἀρέσω from ἄρω.

2. This primitive form in -εσω was changed by the Æolians into σω by dropping the ε; as, ἄρω, ἄρσω; ὄρω, ὄρσω; κύρω, κύρσω. The Ionians, on the other hand, changed the old form into εω by rejecting σ; as, ὀλέω, ἀρέω, κυρέω, &c., while the Attics contracted this form into ῶ; as, μένω, μενῶ; στέλλω, στελῶ, &c.

3. Thus, from the original form of the future in έσω, which remained only in some verbs, two new forms arose, one in σω, and the other in έω, contracted ῶ.

4. The future in ῶ was chiefly used in verbs whose characteristic was λ, μ, ν, ρ, that is, which ended in λω, μω, νω, ρω; the future in σω was, with a few exceptions, employed in the rest.

5. This future in σω is generally denominated the first future, and the future in ῶ is also a first future in verbs which end in λω, μω, νω, and ρω, but in other verbs it is called the second future.

6. In strictness, therefore, the second future is only a dialect variation from the first, and does not exist at all in verbs ending in λω, μω, νω, and ρω.

7. In changing the termination -έσω into σω, the consonants immediately preceding it are also changed according to the ordinary rules of euphony. Thus:

(A.) The consonants δ, θ, τ, ζ, are omitted before σ, and the remaining consonants, π, β, φ, κ, γ, χ, are united with the σ that follows into the double consonants ψ and ξ; as, κρύπτω, κρυπτέσω, κρύψω; ἄγω, ἀγέσω, ἄξω; πλέκω, πλεκέσω, πλέξω.

(B.) Double γ makes γξ; as, λίγγω, λιγγέσω, λίγξω.

(C.) If ν precede δ, θ, τ, ζ, it is thrown out; but, in order that the syllable may remain long, an ι is inserted after ε; as, σπένδω, σπείσω.

(D.) In this latter case, however, particularly when the verb ends in ζω, σσω, or ττω, usage must be attended to, since many verbs of this kind are formed in a different manner in the future. Thus, ζ becomes ξ in some; as, κράζω, κράξω, where the original form of the present was in γω; as, κράγω, κραγέσω, κράξω; in others it becomes γξω; as, πλάζω, πλάγξω, where the original form of the present was in γγω; as, πλάγγω, πλαγγέσω, πλάγξω.

(E.) Verbs in σσω and ττω are most of them derived from forms in κω and χω, and hence have the future in ξω. Thus, φρίσσω, φρίξω; old form φρίκω, φρικέσω, φρίξω. And again, ταράσσω, ταράξω; old form ταράχω, ταραχέσω, ταράξω. Other verbs in σσω and ττω are considered merely as lengthened forms of verbs pure, or verbs in ω with a vowel or diphthong preceding, and hence they make the future in σω; as, ἁρμόζω, ἁρμόσω.

8. Verbs pure, whose final syllable is preceded by a diphthong, undergo no change in the future except the as-

sumption of σ; as, ἀκούω, ἀκούσω; παύω, παύσω. In other verbs pure, where a vowel precedes the termination, the short vowel of the present becomes long before the σ; as, δακρῦω, δακρῦσω; τῑ́ω, τῑσω. Hence verbs in έω, άω, and όω have the long vowel in the penult of the future; as, φιλέω, φιλήσω; τιμάω, τιμήσω; χρυσόω, χρυσώσω. The following exceptions, however, must be noted:

(A.) The termination έω makes έσω in τελέω, ἀρκέω, νεικέω, and some others; as, τελέσω, ἀρκέσω, νεικέσω. These futures are very probably from old presents in ω.

(B.) Some verbs in έω have εσω and ησω; as, καλέω, καλῆσω, Attic καλέσω; αἰνέω, αἰνήσω, Attic αἰνέσω. Here two forms of the present appear to have been originally in use, one in ω, making έσω in the future, and another in έω, making ήσω.

(C.) Verbs in αω, whose final syllable is preceded by ε or ι, or by the consonants λ and ρ, have the future in άσω. And this future is short if a vowel or the letter ρ precede αω in the present, but otherwise it is long. Thus, ἐάω, ἐᾱσω; δράω, δρᾱσω; but γελάω, γελᾰσω.

(D.) But the following verbs in άω make ήσω in the future, namely, συλάω and χράω. Verbs which have ο before the final άω have also generally ήσω; as, βοάω, βοήσω.

(E.) The termination όω makes όσω in verbs which are not derivative; as, ὁμόω, ὁμόσω; ἀρόω, ἀρόσω, &c.

9. The verbs καίω and κλαίω, in Attic κάω and κλάω, make the future in -αύσω; as, καύσω, κλαύσω.

10. Verbs in λω, μω, νω, ρω, shorten the penult when forming the future; as, ἀμύνω, ἀμῦνῶ; κρίνω, κρῐνῶ. This arises from the circumstance of the tone in the future resting on the last syllable.

11. Many barytone verbs are frequently formed by the Attics and Ionians, like contracted verbs, by changing ω into ήσω; as, βάλλω, βαλλήσω; βόσκω, βοσκήσω; τύπτω, τυπτήσω.

2. *Perfect.*

1. Verbs in *μω* and *νω* presuppose a future in *ήσω*; as, *νέμω*, *νενέμηκα*; *μένω*, *μεμένηκα*. In these perfects the futures *νεμήσω*, *μενήσω* are presupposed, which, however, were hardly in use any more than the forms of the present *νεμέω*, *μενέω*, &c.

2. Generally, *η* and *ε* in the future and perfect are frequently interchanged. Thus *δέω* has *δήσω* in the future, and *δέδεκα* in the perfect. On the other hand, *καλέω* has commonly in the future *καλέσω*, but in the perfect *κέκληκα* by syncope for *κεκάληκα*.

3. Some verbs take *ω* before *κ* instead of *η*; as, *μέμβλωκα* for *μεμόληκα*, where *β* is put between *μ* and *λ*, as in *μεσημβρία*. So *οἴχωκα*, from *οἴχομαι*, instead of *οἴχηκα*; and *πέπτωκα*, from *πέτω* or *πίπτω*, instead of *πέπτηκα*.

3. *Second Aorist.*

1. As a short penult is required in the second aorist, it frequently happens that, when two consonants come together which lengthen the vowel, they are transposed; as, *δέρκω*, *ἔδρακον*; *πέρθω*, *ἔπραθον*; where the original forms were *ἔδαρκον* and *ἔπαρθον*.

2. Verbs pure have no second aorist, and the forms which do occur come from barytone verbs. Thus, *ἔστερον* comes from *στέρω*, not *στερέω*; *ἔδυπον* from *δύπω*, not *δυπέω*.

3. If the second aorist would only have been distinguished from the imperfect by a short penult, or if it would have differed in no respect, as to form and quantity, from that tense, the verb has no second aorist active. It may have, however, a second aorist passive. Thus, *γράφω* has no second aorist active, but it has *ἐγράφην* in the passive.

2. FORMATION OF THE PASSIVE TENSES.

The Present

is formed from the present active by changing ω into *ομαι*; as, *τύπτω*, *τύπτομαι*.

The Imperfect

is formed from the imperfect active by changing *ον* into *όμην*; as, *ἔτυπτον*, *ἐτυπτόμην*.

The Perfect

is formed from the perfect active by changing, in the

First conjugation,	φα pure	into *μμαι*;	as, *τέτυφα*,	*τέτυμμαι*.
	φα impure	" *μαι*;	" *τέτερφα*,	*τέτερμαι*.
Second conjugation,	χα	" *γμαι*;	" *λέλεχα*,	*λέλεγμαι*.
Third conjugation,	κα	" *σμαι*;	" *πέφρακα*,	*πέφρασμαι*.
Fourth conjugation,	κα	" *μαι*;	" *ἔψαλκα*,	*ἔψαλμαι*.

In verbs of the third conjugation, however, *κα* is changed into *μαι* when a long vowel or *ρα* precedes the final syllable; as, *σπειράω*, *σπειράσω*, *ἐσπείρακα*, *ἐσπείρᾶμαι*; *δράω*, *δράσω*, *δέδρακα*, *δέδρᾶμαι*; *φιλέω*, *φιλήσω*, *πεφίληκα*, *πεφίλημαι*, &c.

But there are exceptions to this rule in the case of some verbs, which have a diphthong before the final ω of the active, since diphthongs have arisen from the short vowel made long; as, *ἀκούω*, *ἤκουσμαι*; *πταίω*, *ἔπταισμαι*; *θραύω*, *τέθραυσμαι*, &c.

Verbs in *αινω*, which make *-γκα* in the perfect active, make, after rejecting *γ*, the termination of the perfect passive in *σμαι*; as, *φαίνω*, *πέφαγκα*, *πέφασμαι*.

In some verbs the quantity is changed; as, *πέπωκα*, *πέπομαι*, from *πίνω*; and *δέδωκα*, *δέδομαι*, from *δίδωμι*.

The vowel *ο* in the perfect active, which was derived from *ε* of the present, is again changed to *ε* in the perfect passive; as, *κλέπτω*, *κέκλοφα*, *κέκλεμμαι*; *πέμπω*, *πέπομφα*, *πέπεμμαι*.

But if ρ with another consonant precede the *o*, it is changed in the perfect passive into *α*; as, *στρέφω, ἔστροφα, ἔστραμμαι*; *τρέπω, τέτροφα, τέτραμμαι.*

The third person plural of the perfect is formed from the third person singular by inserting *ν* before *ται*; as, *πεφιλήνται*, from *πεφιλήται*. But if the first person of the perfect passive end in *μαι* impure, that is, with a consonant preceding it, the third person plural is formed by a periphrasis of the verb *εἰμί* and the perfect participle; as, *τέτυμμαι, τετυμμένοι εἰσί.*[1]

This same periphrasis is employed in the optative and subjunctive moods, when the perfect ends in *μαι* impure; as, *τετυμμένος εἴην, τετυμμένος ὦ*. But not when the perfect ends in *μαι* pure; as, *τετιμήμην, τετιμῶμαι.*

The Pluperfect

is formed from the perfect by changing *μαι* into *μην*, and prefixing *ε* to the continued augment, if there be a reduplication; as, *τέτυμμαι, ἐτετύμμην.*

The third person plural of the pluperfect is formed by a periphrasis of *εἰμί* and the perfect participle, whenever the perfect from which it is derived ends in *μαι* impure; as, *τετυμμένοι ἦσαν.*

The First Aorist

is formed from the third person singular of the perfect by dropping the reduplication, changing *ται* into *θην*, and the preceding smooth into an aspirated mute; as, *τέτυπται, ἐτύφθην.*

Four verbs take *σ* before the termination *θην*, although it is not found in the third person of the perfect; as, *μέμνηται, ἐμνήσθην*; *κέχρηται, ἐχρήσθην*; *ἔῤῥωται, ἐῤῥώσθην*;

1. This is done from a principle of euphony, since *τέτυπται* would be too harsh for the ear. The same remark applies to the pluperfect, and to the optative and subjunctive moods.

πέπληται, ἐπλήσθην. On the contrary, σέσωσται makes ἐσώθην.

Some which have η in the perfect passive receive an ε in the first aorist; as, εὕρηται, εὑρέθην; ἐπήνηται, ἐπηνέθην; ἀφήρηται, ἀφῃρέθην. From εἴρηται the aorist is ἐῤῥήθην and ἐῤῥέθην.

Verbs which change ε of the future into ο of the perfect active, and into α in the perfect passive, take ε again in the first aorist; as, ἔστραπται, ἐστρέφθην; τέτραπται, ἐτρέφθην; τέθραπται, ἐθρέφθην.

The First Future

is formed from the first aorist by dropping the augment, and changing θην into θήσομαι; as, ἐτύφθην, τυφθήσομαι.

The Second Aorist

is formed from the second aorist active by changing ον into ην; as, ἔτυπον, ἐτύπην.

No second aorist passive occurs in δην, θην, την; or from verbs in ω pure, except ἐκάην, ἐδάην, ἐῤῥύην, ἐφύην.

The Second Future

is formed from the second aorist by dropping the augment, and changing ην into ησομαι; as, ἐτύπην, τυπήσομαι.

The Third Future,

or *Paulo-post-futurum*, is formed from the second person singular of the perfect by changing αι into ομαι; as, τέτυψαι, τετύψομαι.

3. FORMATION OF THE MIDDLE TENSES.

The Present and Imperfect

are the same in form as those of the passive voice, and are similarly formed.

The Perfect

is formed from the second aorist active by prefixing the reduplication, and changing *ον* into *α*; as, *ἔτυπον*, *τέτυπα*.

If the second aorist has *α* or *ε* in the penult, the perfect middle changes this into *ο*; as, *σπείρω*, *ἔσπαρον*, *ἔσπορα*; *ἐγείρω*, *ἤγερον*, *ἤγορα*.

But if the *α* in the penult of the second aorist comes from *αι* or *η* in the present, or is long there by position, the perfect changes it into *η*; as, *μαίνομαι*, *ἐμάνην*, *μέμηνα*; *πλήσσω*, *ἔπλαγον*, *πέπληγα*; *θάλλω*, *ἔθαλον*, *τέθηλα*; *κλάζω*, *ἔκλαγον*, *κέκληγα*.

The exceptions to this rule are the following: *κράζω*, *ἔκραγον*, *κέκρᾱγα*; *πράσσω*, *ἔπραγον*, *πέπρᾱγα*; *φράζω*, *ἔφραδον*, *πέφρᾰδα*; *ἄδω*, *ἔᾰδα*; *ἄγω*, "to break," *ἐᾱγα*.

If the second aorist has *ι* in the penult from a present in *ει*, the perfect middle changes it into *οι*; as, *πείθω*, *ἔπιθον*, *πέποιθα*; *λείπω*, *ἔλιπον*, *λέλοιπα*; *εἶδω*, *ἶδον*, *οἶδα*.

But if *ι* be already in the present, the perfect merely lengthens it after having been short in the second aorist; as, *τρίζω*, *ἔτρῐγον*, *τέτρῑγα*.

In some verbs the penult of the perfect middle remains short; as, *ἀκήκοα*, from *ἀκούω*; *ἐλήλῠθα*, from *ἐλεύθω*. On the other hand, we have *πέφευγα*, from *φεύγω*; *κέκευθα*, from *κεύθω*; *τέτευχα*, from *τεύχω*.

The verb *ῥήσσω* makes *ἔῤῥωγα*; so, also, we have *ἔολπα*, from *ἔλπω*; *ἔοργα*, from *ἔργω*; *εἴωθα*, from *ἔθω*.

Some perfects appear to be formed immediately from the present by changing *ω* into *α*, and prefixing the reduplication; as, *δούπω*, *δέδουπα*; *δίω*, *δέδια*; and so, also, *ἄνωγα*, for *ἤνωγα*.

The Pluperfect

is formed from the perfect by prefixing *ε*, and changing *α* into *ειν*; as, *τέτυπα*, *ἐτετύπειν*.

The First Aorist

is formed from the first aorist active by adding *μην*; as, *ἔτυψα, ἐτυψάμην.*

The First Future

is formed from the first future active by changing *ω* into *ομαι*; as, *τύψω, τύψομαι.*

In verbs of the fourth conjugation *ῶ* is changed into *οῦμαι*; as, *ψαλῶ, ψαλοῦμαι.*

The Second Aorist

is formed from the second aorist active by changing *ον* into *ομην*; as, *ἔτύπτον, ἐτυπτόμην.*

The Second Future

is formed from the second future active by changing *ῶ* into *οῦμαι*; as, *τυπῶ, τυποῦμαι.*

REMARKS ON THE PASSIVE TENSES.

1. *Present.*

1. The true Attic termination[1] of the second person singular is *ει*. And this form is employed also to distinguish the subjunctive from the indicative. The termination in *η* for the second person of the present indicative belongs to the common dialect.

2. The old form of the second person was in *-εσαι*, from which the Ionians made *-εαι*, and the Attics *-ει*. Thus, *τύπτεσαι*; Ion. *τύπτεαι*; Att. *τύπτει*; common dialect *τύπτῃ*.

3. The old form in *σαι* for the second person continued in use, I. In some contracted verbs; as, *ὀδυνάομαι, ὀδυναέσαι*; *καυχάομαι, καυχάεσαι*. II. In verbs in *μι*; as,

1. The old rule used to be, that only three verbs retained this *ει* in the second person, namely, *βούλομαι, ὄπτομαι*, and *οἶομαι*, making respectively *βούλει, ὄψει*, and *οἴει*. But the best editions now restore *ει* to the second persons of all verbs. Compare Porson, *Præf. ad Hec.* p. iv.

ἱσταμαι, *ἱστασαι*, &c. III. In the perfect and pluperfect passive of all verbs; the *ε*, however, before the *σ*, being dropped, and the double consonant brought in; as, *τέτυψαι* for *τετυπέσαι*; *ἐτέτυψο* for *ἐτετύπεσω*. IV. In some irregular futures; as, *ἔδομαι*, *ἐδέσαι*; *φάγομαι*, *φάγεσαι*.

2. *Imperfect.*

The old form of the second person singular of this tense was *ἐτύπτεσο*, from which the Ionians made *ἐτύπτεο*, and the Attics *ἐτύπτου*.

3. *First Future.*

The second person singular of this tense ended originally in *εσαι*, whence the Ionians formed *εαι*, and the Attics *ει*. The form *η* belongs to the common dialect.

3. FORCE OF THE TENSES.

General Remarks.

1. The time in which an action can take place is either present, past, or future. There are thus in Greek, as in every language, three principal tenses, the *Present* (*ὁ ἐνεστώς*), the *Preterit*, and the *Future* (*ὁ μέλλων*).

2. Of the present there is only one simple form in Greek, but for the preterit there are more than in any other language.

3. An action, for instance, is represented as either in itself and absolutely past, or as relatively past in respect to another time expressed or conceived. The *aorist* serves to denote the time entirely past; the *imperfect*, the *perfect*, and the *pluperfect*, the relative time.

4. The *imperfect* (*ὁ παρατατικός*) represents a past action as continuing during another past action, and accompanying it; the *perfect* (*χρόνος παρακείμενος τῷ παρόντι*) and *pluperfect* (*ὁ ὑπερσυντελικός*) designate an action completed, but continuing in its immediate consequences to another time; the perfect to the present, the pluperfect to a time past.

5. In the same way the future is conceived under three modifications; either as simply future, without reference to another action, as in the *first* and *second futures active*

and *future middle;* or as future and complete, as in the *first* and *second futures passive;* or as future and with reference to an action to take place in a still more remote futurity, as in the *third future passive.*

Special Remarks.

1. According to what has just been remarked, the present, as in all languages, designates an action present and still incomplete; while, of the three tenses of past time, the *aorist* marks a past action in itself, without any reference to another action at the same or a different time.

2. The *perfect*, on the contrary, expresses an action which has taken place, indeed, at a previous time, but is connected, either in itself or its consequences, or its accompanying circumstances, with the present time. Thus, ἔγραψα, "I wrote," signifies, indeed, the completion of the action; but it does not determine whether the consequences of it, namely, the writing which I have written, be still existing or not. On the contrary, γέγραφα, "I have written," besides indicating the fact of my having written, shows also the continued existence of the writing. In the same manner, γεγάμηκα, "I am married;" on the contrary, ἐγάμησα, "I married." Hence κέκτημαι signifies, "I possess," properly, "I have acquired unto myself, and the acquisition is still mine."

3. The *perfect* retains its reference to a continued action through all the moods. Thus, ὁ μὲν λῃστὴς οὗτος ἐς τὸν Πυριφλεγέθοντα ἐμβεβλήσθω, "*Let this robber be cast into Pyriphlegethon, and remain there.*" And again, ἐξιόντες, εἶπον τὴν θύραν κεκλεῖσθαι, "*On going out, they gave directions that the door should be shut, and kept so.*"

4. The *imperfect* expresses, 1. An action continuing during another action which is past. It differs from the aorist in this, that the aorist marks an action past, but transient; the imperfect an action past, but at that time continuing. Thus, τοὺς πελταστὰς ἐδέξαντο (an immediate action) οἱ βάρβαροι καὶ ἐμάχοντο (continued action) ἐπεὶ δ' ἐγγὺς ἦσαν (continued) οἱ ὁπλῖται ἐτράποντο (immediate); καὶ οἱ ἱέν πελτασταὶ εὐθύς εἶποντο (continued). "*The barbarians received the targeteers and fought; but when the heavy armed men were near they turned away in flight, and the targeteers immediately pursued them.*"

5. The *imperfect* also expresses, 2. An action continued by being frequently repeated; as, *τὸν σῖτον τὸν ἐν τῇ χώρᾳ διεφθείρετε καὶ τὴν γῆν ἐτέμνετε.* "*You destroyed, from time to time, the grain throughout the country, and you ravaged the land.*"

6. This same tense also expresses, on some occasions, an action begun or contemplated, but not completed; or, in other words, an attempt not brought to a successful conclusion. As, *ἐμισθοῦτο*, "*he wished to hire*" (*Herod.* 1. 68); and again, *τἄμ' ἔθνησκε τέκνα*, "*my children were on the point of losing their lives.*"

7. The *third future passive* refers to an action which will be permanent or continued in future time; and it therefore bears the same relation to the other futures as, among the tenses of the past time, the perfect does to the aorist. It is sometimes, therefore, in consequence of this, styled the Perfect's Future. Thus, *ἐμοὶ δὲ λελείψεται ἄλγεα λυγρά*, "*while mournful woes shall continue to remain unto me.*" And again, *ὁ πολίτης ἐν καταλόγῳ οὐδεὶς μετεγγραφήσεται, ἀλλ', ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράψεται.* "*No citizen shall become enrolled in another class, but shall remain enrolled in that in which he was at first.*"

8. Hence, of those verbs whose present marks only the beginning of an action, but the perfect the complete action, the third future is used in order to show that the perfect action is to happen in future; as, *κτάομαι*, "*I acquire;*" *κέκτημαι*, "*I possess;*" *κεκτήσομαι*, "*I shall possess.*" Whereas *κτήσομαι* means merely, "*I shall acquire for myself.*"

9. The third future is therefore often used to express the rapidity of an action by taking, not the beginning of it, but its completion and the state resulting from it; as, *πεπαύσεται*, "*he shall instantly cease;*" *πεπράξεται*, "*it shall be immediately done.*" It is this meaning which has obtained for it the less correct name of *Paulo-post-futurum*, namely, what will take place soon, or *a little after the present.*

10. Besides the simple forms of the future, there is also a periphrastic future, made up of *μέλλω* and the infinitive of the present, the aorist, or the future, and corresponding with the Latin periphrastic future of the participle in *urus* and the verb *sum*. It answers to the English, "*being about to do anything;*" "*intending to do a thing,*" &c.

11. The aorist not only refers to instantaneous action, but is also frequently employed with the meaning, "to be wont." Thus, *ἤν τις τούτων τι παραβαίνῃ ζημίαν ἐπέθεσαν*, "*If any person transgress any one of these, they inflict punishment upon him.*"

12. The second aorist differs from the first in form alone, not in meaning. Two modes of forming the past or historical tense got early into use in Greece;[1] the one gave that which we call the first aorist, the other that which we call the second aorist. The former, from its origin, was truly a distinct tense, having a system of terminations altogether peculiar to itself; but the latter is little else than a slight modification of the imperfect. Usage early declared itself in favour of the former; and, at the period when Greek literature began, the second form obtained only in a limited number of the more primitive verbs; while every verb of more recent and derivative formation exhibited the first exclusively. In a very few words only are both forms to be found; and even in these, the duplicates, for the most part, belong to different dialects, ages, or styles. In import, these two forms of the aorist never differed.

13. A satisfactory illustration of the principle which has just been stated in relation to the second aorist may be found in our own language. In English, also, there are two originally distinct modes of forming the common past tense: the first by adding the syllable *ed*, as in *I killed*; the other chiefly by certain changes in the vowels; as in *I wrote, I saw, I knew, I ran*, &c. Let the student call the former and regular form the first aorist, and the latter the second, and he will have a correct idea of the amount of the distinction between those tenses in Greek. The form *ἔτυψα* in Greek is what *I killed* is in English; that is, the regular form of the past tense, which obtains in a vast majority of verbs: the form *ἔλαβον*, on the contrary, is altogether analogous to *I took*, or *I saw*, acknowledged by all grammarians not as a second or distinct preterit, but as an instance of irregular variety of formation obtaining in certain verbs.

14. It may be objected to this view of the subject, that there are verbs in Greek in which both forms of the aorist occur. A careful examination, however, will prove that

1. *Philological Museum*, No. iv., p. 197. *Cambridge*, 1832.

the number of such verbs is extremely small compared with that of those which have only the one or the other aorist. But even here the analogy is supported by the English verb, since we meet with many instances in which English verbs retain both forms of the preterit. Thus, for example, *I hanged*, or *I hung*; *I spit*, or *I spat*; *I awaked*, or *I awoke*; *I cleft*, *I clave*, or *I clove*. Such duplicates in Greek verbs are extremely rare; probably there is not one Greek verb in five hundred in which they can be met with. The form called the second aorist is, indeed, common enough; but, then, where it exists, that of the first aorist is almost always wanting. We have *εὗρον*, *ἔλαβον*, *εἶδον*, *ἤγαγον*, *ἔλιπον*, *ἔδραμον*; but the regular form is as much a nonentity in these verbs as it is in the English verbs *I found*, *I took*, *I saw*, *I led*, *I left*, *I ran*, &c. The first aorist in these would be sheer vulgarity; it would be parallel to *I finded*, *I taked*, *I seed*.

15. In strictness, therefore, the Greek verb has but one aorist active; that aorist, when regular, following the model of *ἔτυψα*, but being sometimes formed less regularly, in another manner, like *ἔλαβον*. Now and then, in the variety of dialects and styles, two forms appear in the same verb, as in *ἔπεισα* and *ἔπιθον*; one of these, however, as in this instance *ἔπεισα*, being that in ordinary use, the other rare, anomalous, and nearly obsolete.

16. The second future, also, has only, in strictness, an existence in name, and the same principle may be applied to it as in the case of the second aorist. Verbs in *λω*, *μω*, *νω*, *ρω*, have no second future; in other verbs the second future is only a dialect modification of the first.

4. VOICES.

The active and passive voices of the Greek verb have nothing very peculiar in their signification when compared with the corresponding voices of the Latin verb. We shall therefore confine our remarks to

The Middle Voice.

1. The *Middle Voice* has been so called by grammarians, as having a middle signification between the active and passive, implying neither action nor passion simply, but a union in some degree of both.

2. The principal usages of the middle voice are five in number. The first four may be called usages of *reflexive*, the fifth the usage of *reciprocal* signification.[1]

I. Where A does the act on himself, or on what belongs to himself; or, in other words, is the object of his own action; as, ἀπήγξατο, "*he hung himself;*" κεφαλὴν ἐκόψατο, "*he wounded his own head.*"

II. Where A does the act on some other object M, relatively to himself, and not for another person; as, κατεστρέψατο τὸν Μῆδον, "*he made the Median subject to himself.*"

III. Where A gets an act done for himself, or for those belonging to him, by B. Thus of Chryses it is said, in the Iliad, that he came to the Grecian camp, λυσόμενος θύγατρα, "*to get his daughter released by Agamemnon, on the payment of a ransom;*" that is, briefly, "*to ransom his daughter.*" Whereas, of Agamemnon it is said, οὔδ' ἀπέλυσε θύγατρα, "*he did not release her,*" namely, to Chryses. Under this same head may be ranked the following instances: διδάξασθαι τὸν υἱὸν, "*to get one's son instructed;*" δανείζω, "*to lend;*" δανείζομαι, "*to get a loan for one's self,*" "*to borrow.*"

IV. Where, in such verbs as κόπτομαι, "*to mourn;*" σεύομαι, "*to urge one's self on,*" the direct action is done by A on himself, but an accusative or other case follows of B, whom that action farther regards. Thus, ἐκόψαντο αὐτὸν, "*they mourned for him;*" i. e., they cut or lacerated themselves for him. Σεύονται αὐτόν, "*they stir themselves in pursuit of him.*" Ἐτιλλέσθην αὐτόν, "*they tore their hair in mourning for him.*" So, also, φυλάξαι τὸν παῖδα, "*to guard the boy;*" but φυλάξασθαι τὸν λέοντα, "*to guard one's self against the lion.*" And again, where, in the Iliad, it is said of Hector, ὣς εἰπὼν, οὐ παῖδος ὀρέξατο, "*thus having spoken, he stretched out his arms to receive his son.*"

1. *Mus. Crit.* No. 1, p. 102, *seq.*

V. Where the action is reciprocal between two persons or parties, and A does to B what B does to A; as in verbs signifying to *contract, quarrel, fight, converse,* &c. Thus, in Demosthenes, it is said, ἕως ἂν διαλυσώμεθα τὸν πόλεμον, "*until we shall have put an end to the war, by treaty mutually agreed upon.*" To this head belong such verbs as μάχεσθαι, σπένδεσθαι, διαλέγεσθαι, &c.

2. Though, on some occasions, the active voice is used where the middle would be proper, that is, where the act is denoted without relation to the agent, though there does exist a middle verb, so to denote it, yet where the two voices exist in actual use, the middle denoting the action relatively to the agent, as in No. II., is very seldom, if ever, in pure Attic, used to denote the action when it regards another person. Thus, ἱστάναι τρόπαιον *may* be said of an army who erect their own trophy; for it is true, as far as it goes, they do erect a trophy. But ἐστήσατο τρόπαιον *cannot* be said of him who erected a trophy for others, but only ἔστησεν.

3. In many verbs, the perfect, pluperfect, and aorist passive are used in a middle sense, besides the ordinary meaning of the passive. Thus, ἐπιδεδειγμένος τὴν πονηρίαν, "*having openly manifested his wickedness;*" μεμισθωμένος χῶρον, "*having hired a piece of ground;*" κατεκλίθη, "*he laid himself down;*" ἀπηλλάγη, "*he departed.*" The regular middle form of the aorist in such verbs is unusual or obsolete. In some it has a special signification; as, στα-λῆναι, "*to travel;*" but στείλασθαι, "*to array one's self.*"[1]

1. As regards the use of the perfect and pluperfect passive in a middle sense, the opinion of Buttmann appears the most rational, that in all cases where a verb has a regular middle voice, with its appropriate reflex signification, the perfect and pluperfect passive, and they alone, are used as the perfect and pluperfect of that voice, and possess that signification along with their own. In conformity with this doctrine, the middle voice would seem to be nothing else than the passive verb, used under a peculiar modification of its meaning, and illustrating the tendency of the Greeks in early times to look upon themselves in all reflex acts, whether external or internal, as patients rather than agents; a tendency which is exemplified in every page of the Homeric poems, and which belongs more or less to every people in an early stage of civilization, before the nation comes of age, and acquires the consciousness, along with the free use, of its powers. This seems to be the reason

4. With regard to the *perfect middle*[1] it may be remarked, that this tense is of very rare occurrence, so as to have far more the character of an occasional redundancy than of a regular formation. In fact, when the preterit exists in this particular form, it very rarely exists in the same verb in any other form; and where two forms do occur, it will generally be found that the one did not come into use till the other was growing obsolete. The perfect middle, it is true, has undoubtedly some degree of alliance with a neuter meaning, but then this alliance is very far from being constant. This form has often a truly active and transitive signification; as, for example, λέλοιπα, "*I have left*;" ἔκτονα, "*I have killed*;" while, on the other hand, the form considered as active is of frequent occurrence in a neuter or reflex sense; as in κέκμηκα, "*I am weary*;" ἕστηκα, "*I stand*;" μεμένηκα, "*I remain*;" βεβίωκα, "*I have lived*," &c. These instances, which might be easily multiplied, are sufficient to prove that there is no good ground for assigning to either of these forms of the perfect any determinate cast of signification, whether it be active or neuter. Some *preference* of what is called the middle form for the neuter sense is the utmost that can with truth be ascertained. In a few instances *both* the forms certainly do exist, and with a characteristic difference of signification; as, ὀλώλεκα, "*I have destroyed*;" and ὄλωλα, "*I am undone*;" πέπεικα, "*I have persuaded*;" and πέποιθα, "*I am confident*;" in others the two forms occur, indeed, but with little

why so many of the verbs employed by the Greeks to denote states of mind or of feeling have a passive form, such as οἶμαι (οἴομαι), αἰσθάνομαι, σκέπτομαι, ἐπίσταμαι, βούλομαι, ἄγαμαι, ἥδομαι, μαίνομαι. In some tenses, indeed, in which a variety of forms presented itself, one of them was allotted more peculiarly to the passive signification, another to the middle: that instinct which, in all languages, is evermore silently at work in giving definiteness to the speech of a people, in proportion as its thoughts become more definite, manifested itself in assigning one form of the future and aorist to the passive voice, another to the middle; the preference being perhaps determined by the affinity of the latter to the corresponding active tenses, of the former to the perfect passive. Instances, however, remain to show that, at the time when the Greek language comes first into view, the line of demarcation was not deemed quite impassable; and the passive voice would not unfrequently assert its rights to its cast-off future, and now and then, though very rarely, even to the aorist. *Philol. Museum*, No. iv., p. 221, *seq.*

1. *Philol. Museum*, No. iv., p. 200.

discrimination in sense; as, *πέπραχα* and *πέπραγα*, *δέδοικα* and *δέδια*.

5. The future middle is often found in a passive sense, the reason of which appears to be this. That form of the future which, in the later ages of the Greek language, when the grammarians wrote, seems to have been used exclusively in a middle sense, had previously a wider range legitimately belonging to it.

5. FORCE OF THE MOODS.

Indicative.

The indicative is used in Greek when anything is to be represented as actually existing or happening, and as something independent of the thought and conception of the speaker. Hence it is put in very many cases where, in Latin, the subjunctive must be used.

1. The indicative is put after relatives, both pronouns and particles, where, in Latin, the dependance of this clause is expressed by the subjunctive; the Greek often uses the future of the indicative to denote what shall or will happen, not what is merely conceived as such. Thus, *Soph. Philoct.* 303, *οὐ γάρ τις ὅρμος ἐστὶν, οὐδ' ὅποι πλέων, ἐξεμπολήσει κέρδος, ἢ ξενώσεται*, "*For there is no harbour* (here), *nor any place unto which one sailing shall carry on therein gainful traffic, or be hospitably entertained.*"

2. The indicative is also used after negative propositions with the relative; as, *παρ' ἐμοὶ οὐδεὶς μισθοφορεῖ, ὅστις μὴ ἱκανός ἐστιν ἴσα πονεῖν ἐμοί*, "*No soldier serves for pay with me who is not able to endure equal toils with me.*" Here the Latin idiom would require *qui possit*.

3. The indicative is likewise used in indirect interrogations; thus, *ὁρᾶτε τί ποιοῦμεν*, "*You see what we are actually doing.*" Whereas, *ὁρᾶτε τί ποιῶμεν* means, "*You see what we are to do.*" So, also, *ἐκεῖνος οἶδε τίνα τρόπον οἱ νέοι διαφθείρονται*, "*He knows in what way the young are actually destroyed.*" Here *διαφθείροιντο ἄν* would mean, "*might have been destroyed.*"

Imperative.

The imperative is used in Greek, as in other languages, in addresses, entreaties, commands, &c. The personal

pronouns, as in other languages, are omitted, except when they serve for distinction or have an emphasis.

1. The second person sometimes receives an indefinite subject, and thus stands, as it were, for the third; as, παῖε, παῖε πᾶς τις ἄν; "*Strike, strike, every one, whosoever thou mayst be.*"

2. Sometimes the plural of the imperative is used, though only one person be addressed, whenever strength of feeling is meant to be expressed, or any other force is to be imparted to the clause; as, προσέλθετ', ὦ παῖ, πατρί, "*Come, oh my child, to thy father.*"

3. The negative μη is joined in prohibitions with the imperative, if the present tense be required; but, if the aorist be needed, the mood then changes to the subjunctive; as, *Herod.* 1, 155, σὺ μέντοι μὴ πάντα θυμῷ χρέω, μηδέ ἐξαναστήσῃς πόλιν ἀρχαίην, "*Do not thou indeed yield in all things to thy anger, nor have destroyed an ancient city.*" So in *Od.* 16, 168, we have μήδ' ἐπικευθε, "*and be not concealing it;*" but in *Od.* 15, 263, μήδ' ἐπικεύσῃς, "*and do not have concealed it.*"

4. The imperative is used not unfrequently by the Attic poets in a dependant proposition after οἶσθ' ὡς, or οἶσθ' ὅ; as, *Soph. Œd. T.* 543, οἶσθ' ὡς ποίησον; "*Knowest thou in what way thou must act?*" (i. e., *act, knowest thou in what way?*); οἶσθ' οὖν ὃ δρᾶσον; "*knowest thou what to do?*" (i. e., *do, knowest thou what?*)

5. The imperative sometimes expresses not so much a command as a declaration of what is proper to be done, according to the situation in which a person is placed; as, *Eurip. Iph. T.* 337, εὔχου δὲ τοιάδ' σφάγια παρεῖναι, "*thou shouldst wish, therefore, for such victims to be present.*" So, also, *Æschyl. Prom.* 713, στεῖχ' ἀνηρότους γύας, "*thou must go over unploughed fields.*"

6. Hence the imperative is found also in interrogations, after particles or the relative; as, *Plat. Leg.* 7, p. 801, *D.*, τί οὖν; κείσθω νόμος; "*what then? shall a law exist?*"

Optative.

The optative and subjunctive express, according to its different modifications and shades of meaning, that which in Latin can only be signified by the subjunctive. Both represent an action, not as something real, but rather as

something only conceived of. That which is conceived of, however, is either something merely possible, probable, desirable, and, consequently, uncertain, or something which, as it depends on external circumstances, may be expected with some definiteness. The former is expressed by the optative, the latter by the subjunctive. Hence,

The optative is used to indicate a wish, something merely possible or probable, and, therefore, especially accompanies past actions.

Optative in dependant propositions.

1. The optative is used in the expression of a wish, and is then put without ἄν, or its equivalent the poetic κε; as, τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν, "*May the Greeks atone for my tears by thy arrows.*" And again, ὦ παῖ γένοιο πατρὸς εὐτυχέστερος, "*Oh, my son, mayst thou be more fortunate than thy father.*"

2. In this case, εἰ, εἰ γάρ, or εἴθε, *utinam*, or ὡς, or else πῶς ἄν, are often used with the optative; as, *Od.* 3, 205, εἰ γὰρ ἐμοὶ τοσσήνδε θεοὶ δύναμιν παραθεῖεν, "*Would that the gods had bestowed upon me so great power.*" And again, *Callim. frag.* 7, Χαλύβων ὡς ἀπόλοιτο γένος, "*Would that the race of the Chalybes might perish.*"

3. On other occasions the optative is used in connexion with ἄν, or its equivalent the poetic κε, in order to give to a proposition an expression of mere conjecture or bare possibility, and hence of uncertainty or doubt. Thus, *Plato, Leg.* 3, p. 677, *B.*, οἱ τότε περιφυγόντες τὴν φθορὰν σχεδὸν ὀρειοί τινες ἂν εἶεν νομεῖς, "*They who on that occasion escaped destruction were, probably, with a few exceptions, mountain shepherds.*" So, also, *Xenophon, Cyrop.* 1, 2, 11, καὶ θηρῶντες μὲν οὐκ ἂν ἀριστήσαιεν, "*And while actually engaged in the hunt they hardly ever breakfast.*" Hence it is employed in a rough estimate; as, *Xen. Cyrop.* 1, 2, 13, εἴησαν μὲν ἂν οὗτοι πλεῖόν τι ἢ πεντήκοντα ἔτη γεγονότες ἀπὸ γενεᾶς, "*These, on a rough estimate, are somewhat more than fifty years of age.*"

4. The optative with ἄν is therefore employed also to denote an inclination, the indulgence of which depends on circumstances, and which is therefore only possible and contingent. Thus, βουλοίμην ἄν, "*I could wish;*" ἐβουλόμην ἄν, "*I could have wished.*" So, also, *Plato, Crat.* p.

411, *A.*, *ἡδέως ἂν θεασαίμην ταῦτα τὰ καλὰ ὀνόματα*, "*I would gladly contemplate those fine terms.*"

5. Hence the optative occurs in interrogations; as, *Il.* 3, 52, *οὐκ ἂν δὴ μείνειας Ἀρηΐφιλον Μενέλαον*; "*Couldst thou not then await Menelaus dear-to-Mars?*" So, also, *Plato, Gorg.*, *ἀλλ' ἆρα ἐθελήσειεν ἂν ἡμῖν διαλεχθῆναι*; "*But would he be willing to converse with us?*"

6. Very often, however, the optative serves to express even the most definite assertions with modesty and politeness, as a mere conjecture; a moderation which, in consequence of their political equality, was peculiar to all the Greeks, but particularly the Athenians, and which very seldom occurs in modern languages. Thus, *Aristoph. Plut.* 284, *οὐκέτ' ἂν κρύψαιμι*, "*I will no longer conceal it from you.*"

Of the Optative in dependant propositions; or after conjunctions.

1. When the chief verb of the whole proposition, or, in other words, the leading verb in the sentence, expresses an action of past time, the following verb, which depends upon the conjunction, is put in the optative. If, on the other hand, the leading verb be in the present or the future tense, the following verb is put in the subjunctive. Thus, that which is in Latin the sequence of tenses, is in Greek the sequence of moods. The subjunctive, therefore, in Greek, after a conjunction, answers to the Latin present of the subjunctive; while the optative after a conjunction answers to the Latin imperfect of the subjunctive.

2. The conjunctions and particles after which these moods are thus put are, 1. Those which express a purpose; as, *ἵνα*, *ὅφρα*, *ὡς*, *ὅπως*, and *μή*. 2. Particles of time; as, *ἐπεί*, *ἐπειδή*, *ὅτε*, *ὡς*, and *ἐπήν*, *ἐπειδάν*, *ὅταν*, *πρίν*, *ἕως*, &c. 3. Conditional particles; as, *εἰ*, and *ἐάν*, *ἤν*. 4. Relatives; as, *ὅς*, *οἷος*, *ὅσος*, *ὅπου*, *ὅθεν*, &c.

1. *Optative after ἵνα, ὅφρα, &c.*

1. Here, particularly, the rule just mentioned holds good, according to which the optative is put after verbs of past time; as, *Τυδείδῃ Παλλὰς ἐδῶκε μένος καὶ θάρσος, ἵν' ἐκδηλος γένοιτο καὶ κλέος ἄροιτο*, "*Minerva gave strength*

and daring to Tydides, in order that he might become conspicuous, and might bear off renown."

2. The optative is also employed when the leading verb is in the present tense as used for the past. Thus, *Eurip. Hec.* 10, πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα πατὴρ, ἵν', εἴποτ' Ἰλίου τείχη πέσοι, τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου, "*And my father sends out secretly along with me a large quantity of gold, in order that, if the walls of Ilium should fall, there might be unto his surviving children no want of the means of subsistence.*"

3. Sometimes, also, the optative is used after a leading verb in the present or future, when the action which follows the conjunction is to be marked as only presumptive and probable. Thus, *Od.* 2, 52, πατρὸς μὲν ἐς οἶκον ἀπερρίγασι (present perfect) νέεσθαι Ἰκαρίου, ὡς κ' αὐτὸς ἐεδνώσαιτο θύγατρα, "*They dread to go to the house of her Icarian father, that he may perhaps give some dowry to his daughter.*" So, also, *Soph. Œd. Col.* 11, στῆσόν με κἀξίδρυσον, ὡς πυθοίμεθα, "*Place and seat me here, that we may perchance learn.*"

4. Very frequently, where the leading verb is in the past tense, the following verb is put after ἵνα, ὡς, or μή, in the indicative mood, to express an action which should have happened, but has not. Thus, *Eurip. Phœn.* 213, Τύριον οἶδμα λιποῦσ' ἔβαν . . . . . ἵν' ὑπὸ σειρᾶσι Παρνασσοῦ κατενάσθην, "*Having left the Tyrian wave, I came hither . . . . . and should have been now dwelling beneath the summits of Parnassus.*"

2. *Optative after particles of time.*

1. The optative is put with the particles ἐπεί, ἐπειδή, ὅτε, ὁπότε, where the discourse is concerning a past action, which, however, was not limited to a precise point of time, but was often repeated by several persons or in several places. Thus, *Il.* 3, 232, πολλάκι μιν ξείνισσεν Ἀρηϊφίλος Μενέλαος, ὁπότε Κρήτηθεν ἵκοιτο, "*Menelaus, beloved of Mars, often entertained him when he came from Crete.*" So, also, *Herod.* 7, 6, ὅκως ἀπίκοιτο ἐς ὄψιν τὴν βασιλῆος . . . . κατέλεγε τῶν χρησμῶν, "*As often as he came into the presence of the king he mentioned some of the oracles.*"

2. With the remaining particles of time, which do not determine a space of time during which an action takes

place, but a point of time before or until which something takes place, as, ἕως, ἕστ', ἄν, πρίν, μέχρις οὗ, the optative is used, for the most part, in the same cases as with ἵνα and ὅφρα. Thus, περιεμένομεν ἕως ἀνοιχθείη τὸ δεσμωτήριον, "*We remained about the place until the prison was opened.*" But ἕως, "*whilst,*" "*as long as,*" has only the indicative.

3. *Optative after conditional particles.*

1. The optative is used after conditional particles when the reference is to something that is merely possible or contingent. In this construction the optative is employed with ἄν in the apodosis, or second clause of the sentence, to show that a case is adduced which is merely problematical, while in the protasis, or leading clause, the optative is used with εἰ, without ἄν, as the condition itself is also only problematical. Thus, εἴ τις τοὺς κρατοῦντας τοῦ πλήθους ἐπ' ἀρετὴν προτρέψειεν, ἀμφοτέρους ἂν ὠφελήσειεν, "*If one would urge on to virtue those who control the multitude, he would benefit both.*"

2. But when the condition contains a determinately expressed case, εἰ is used with the indicative in the leading clause. Thus, *Soph. Antig.* 925, ἀλλ', εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς φίλα, παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες, "*But if, then, these things are approved of among the gods, we may, perhaps, by suffering, be made conscious that we have erred.*"

3. On the other hand, εἰ is used with the optative in the protasis, or leading clause, and the indicative in the apodosis, or succeeding part of the sentence, when the latter asserts something definitely, while the protasis conveys only a possible case. Thus, *Thucyd.* 2, 5, οἱ ἄλλοι Θηβαῖοι, οὓς ἔδει τῆς νυκτὸς παραγενέσθαι πανστρατιᾷ, εἴ τι ἄρα μὴ προχωροίη τοῖς ἐσεληλυθόσι, ἐπεβοήθουν, "*The rest of the Thebans whom it behooved to be present during the night with their full force, if, perchance, success should not attend those who had entered the city.*"

4. *Optative after the relatives ὅς, ὅστις, &c.*

1. If the relatives refer to definite persons or things, they are followed by the indicative; but if the person or

thing be indefinite, then the verb is in the optative or subjunctive; in the optative with ἄν when the whole proposition affirms something of past time, and in the subjunctive with ἄν when it affirms something of present or future time. Thus, ὅντινα μὲν βασιλῆα καὶ ἔξοχον ἄνδρα κιχείη, τὸνδ' ἀγανοῖς ἐπέεσσιν ἐρητύσασκε παραστάς, "*Whatever monarch and distinguished chieftain he found, this one, standing by his side, he detained by bland words.*" And again, πάντας ὅτῳ ἐντύχοιεν, καὶ παῖδας καὶ γυναῖκας, κτείνοντες, "*Slaying all, whomsoever they might meet, both children and women.*"

2. From these, however, are to be distinguished those passages in which the optative is put after the relatives, in the sense which it usually has in independent propositions. Here it regularly takes ἄν, and is found even when a present action is spoken of. Thus, οὐκ ἔστι τοῦτον ὅστις ἂν κατακτάνοι, "*There is no one who might slay this person.*" And again, οὐ γάρ ἐστι, περὶ ὅτου οὐκ ἂν πιθανώτερον εἶποι ὁ ῥητορικὸς ἢ ἄλλος ὁστισοῦν, "*For there is nothing about which the rhetorician would not speak in a more persuasive manner than any other person whatsoever.*"

5. *Optative in the "oratio obliqua."*

1. When anything that has been said or thought by another is quoted as such, not as an idea or sentiment of the writer himself, and yet, not in the words of the speaker, but in narration (i. e., *in oratione obliqua*), the optative is frequently used and without ἄν. Thus, οἱ Ἀχαρνῆς ἐκάκιζον τὸν Περικλέα, ὅτι στρατηγὸς ὢν οὐκ ἐπεξάγοι, "*The Acharnians reviled Pericles, because, being commander, he did not lead forth against the foe.*" And again, Τισσαφέρνης μὲν ὤμοσεν Ἀγησιλάῳ, εἰ σπείσαιτο, ἕως ἔλθοιεν, οὓς πέμψειε πρὸς βασιλέα ἀγγέλους, "*Tissaphernes took an oath unto Agesilaus, that, if the latter will make a truce with him until the messengers should return, whom he had sent to the king,*" &c. Here πέμψειε is used to indicate a mere assertion on the part of Tissaphernes, for the truth of which the writer does not mean to vouch.

2. In particular, the optative is put in this case after ὅτι or ὡς, whether the action belongs to the present, past, or future time. Thus, τῇ δὲ ὑστεραίᾳ ἦκεν ἄγγελος λέγων, ὅτι λελοιπὼς εἴη Συέννεσις τὰ ἄκρα, "*On the following day, however a messenger came with the intelligence that*

Syennesis had left the heights;" i. e., had left (λελοιπὼς εἴη) the heights, as the messenger said. And again, ἀγγεῖλαι, ὅτι φάρμακον πιὼν ἀποθάνοι, "*To announce that, having drunk poison, he had died.*"

Subjunctive.

The general distinction between the optative and subjunctive has already been given, but may here be stated again. These two moods both represent an action, not as something real, but rather as something only conceived of. That which is conceived of, however, is either something merely possible, probable, desirable, and, consequently, uncertain, or something which, as it depends on external circumstances, may be expected with some definiteness. The former is expressed by the optative, the latter by the subjunctive.

1. *Subjunctive in independent propositions.*

1. The subjunctive is used without ἄν or κε in exhortations in the first person plural; as, ἴωμεν, "*let us go*;" μαχώμεθα, "*let us fight.*" It indicates, therefore, that something ought to take place. But in the second and third persons the optative is used, as implying more of uncertainty, when the speaker refers not to himself along with others, but to others merely. Thus, ἔλθωμεν ἀνὰ ἄστυ, καὶ σὺ γένοι' ἂν οὐ κακός, "*Let us go throughout the city, and do thou become not cowardly.*" The first person singular of the subjunctive is often found in exhortations in Homer; as, ἴδωμαι, "*let me see*;" λίσσωμ' ἀνέρα τοῦτον, "*let me supplicate this man.*"

2. The subjunctive is employed in questions of indecision and doubt, when a person asks himself or another what he is to do. In these cases it occurs, as in the previous instances, without ἄν, and with or without an interrogative particle. Thus, ἀνθι μένω μετὰ τοῖσι, ἠὲ θέω μετά σ' αὖτις, "*Shall I wait there with these, or shall I run back again unto thee?*" And again, τί φῶ; τί δρῶ; "*what am I to say? what am I to do?*"

3. In a similar way, the subjunctive is used without a conjunction, and without ἄν after βούλει in interrogations. Thus, βούλει λάβωμαι δῆτα καὶ θίγω τί σου; "*Dost thou wish, then, that I take hold of thee, and touch thee in aught?*"

4. The subjunctive is also employed in questions of indignation, with which a previous command or injunction is repeated. Thus, *Aristoph. Ran.*, 1132, ΔΙΟΝ. Αἰσχύλε, παραινῶ σοι σιωπᾶν. ΑΙΣΧ. ἐγὼ σιωπῶ τῷδε; "Bacch. *Æschylus, I admonish you to be silent.* Æsch. *Am I to be silent before this man?*"

5. In negative propositions, the subjunctive is used after μή or οὐ μή for the future; but, usually, only the first aorist subjunctive passive, or the second aorist active and middle. Instead of the first aorist active the future is employed. Thus, *Æsch. S. c. Th.* 201, λευστῆρα δήμου δ' οὔτι μὴ φύγῃ μόρον, "*And by no means shall any one escape death by stoning at the hands of the people.*" And again, *Soph. Electr.* 42, οὐ γάρ σε μὴ γήρᾳ τε καὶ χρόνῳ μακρῷ γνῶσ' οὐδ' ὑποπτεύσουσιν ὧδ' ἠνθισμένον, "*For they shall not, through both thine own age and the long lapse of time, recognise, or even suspect thee thus attired.*" This construction probably arose from οὐ δέδοικα μὴ γνῶσι, "*I am not afraid that they will not know thee;*" i. e., they certainly will not know thee. This being stronger than οὐ γνώσονται, this οὐ μή was also prefixed, for the sake of a stronger negation, to the future tense.[1]

6. From this case, however, we must distinguish μὴ οὐ with the subjunctive, in which also δέδοικα is omitted. Thus, *Plato, Phæd.*, p. 67, *B.*, μὴ καθαρῷ γὰρ καθαροῦ ἐφάπτεσθαί μὴ οὐ θεμιτὸν ᾖ, "*Since I fear it is not lawful for an impure person to touch one that is pure.*" In Latin this would be *vereor ne nefas sit*, which is also a milder expression for *nefas est.*

2. *Subjunctive in dependant propositions.*

1. If the leading verb be in the present or future tense, the following verb is put in the subjunctive, with and without ἄν. Thus, ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι, "*But go, provoke me not, in order that thou mayst return in greater safety than otherwise.*" And again, λέξω ἵνα εἰδῇς, "*I will speak, that thou mayst know.*"

2. The subjunctive, moreover, is frequently used, although the preceding verb be in the perfect tense, when the verb

1. Passages sometimes occur where οὐ μή appears with the first aorist subjunctive. These are generally altered by critics, and the aorist is converted into a future. But consult *Matthiæ, G. G.* vol. ii., p. 876, *ed.* 5.

which depends upon the conjunction denotes an action that is continued to the present time. Thus, *Hom. Il.* 5, 127, ἀχλὺν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἕλον, ἣ πρὶν ἐπῆεν, ὄφρ' εὖ γινώσκῃς ἠμὲν θεὸν ἠδὲ καὶ ἄνδρα, "*I have, moreover, taken away from thy eyes the darkness that was previously upon them, in order that thou mayst know well either a god or a man.*" At the time at which Minerva is here represented as speaking, γινώσκῃς is a consequence still continuing of the past action denoted by ἀχλὺν εἷλον.

3. The future is often used instead of the subjunctive. In this case the future expresses a state that continues, or something that will occur at an indefinite future time. The aorist of the subjunctive, on the other hand, indicates a transient state occurring in particular cases, and then completely concluded. Thus, ὁρᾶτε μὴ ἑκάστῳ ἡμῶν καὶ ὀφθαλμῶν καὶ χειρῶν δεήσει, "*See whether each one of us will not need both eyes and ears.*" On the contrary, ὁρᾶτε μὴ πάθωμεν, "*See whether we shall not have suffered.*"

3. *Subjunctive after particles of time.*

1. The subjunctive is put with ἐπήν, επειδάν, ὅταν, ὁπόταν, where the discourse is concerning an action belonging to present or future time. Thus, ὅπερ καὶ νῦν ἔτι ποιοῦσιν οἱ βάρβαροι βάσιλεῖς, ὁπόταν στρατοπεδεύωνται, "*Which the barbarian monarchs do still, even at the present day, whenever they encamp.*"

2. Sometimes the subjunctive with these particles does not express an action frequently repeated at the present time, but merely a future action. Thus, οὐ γὰρ ἔτ' ἄλλη ἔσται θαλπωρὴ ἐπεὶ ἂν σύ γε πότμον ἐπίσπῃς, "*For no longer will there be any other solace, when thou shalt have encountered thy destined end.*"

4. *Subjunctive after conditional particles.*

When in the apodosis, or latter part of the sentence, the future, or the imperative, or an indicative is found, then the condition is expressed by εἰ with the future, or more mildly by ἐάν, ἤν, ἄν (in the Ionic poets εἴ, κε, or αἴκε), with the subjunctive, and uncertainty is denoted with the prospect of decision. Thus, ἐάν τι ἔχωμεν, δώσομεν, "*If we have anything, we will give it.*" And again, ἐάν τίς τινα τῶν ὑπαρχόντων νόμων μὴ καλῶς ἔχειν ἡγῆται, γραφέσθω, "*If*

any one think any one of the existing laws unsuitable, let him petition against it."

5. *Subjunctive after the relatives* ὅς, ὅστις, οἷος, &c.

The subjunctive is employed with ἄν after relatives when the proposition affirms something of present or future time. Thus, ἕπεσθε ὅποι ἄν τις ἡγῆται, "*Follow, whithersoever one may lead you.*" And again, ὃν δέ κ' ἐγὼν ἀπάνευθε μάχης ἐθέλοντα νοήσω μιμνάζειν, οὔ οἱ ἄρκιον ἐσσεῖται φυγέειν κύνας ἠδ' οἰωνούς, "*But whomsoever I shall perceive inclining to remain apart from the fight, it shall not be possible for him to escape the dogs and birds.*"

DEPONENT VERBS.

1. Deponent verbs may be referred to the class of middle ones.

2. They have the middle form, except in the perfect, pluperfect, and third future, or paulo-post-futurum, of which the forms are passive. Their perfect has sometimes both an active and passive sense; as, εἴργασμαι, from ἐργάζομαι.

3. Some of these verbs have, besides a middle, a passive first aorist and first future, the signification of which is passive. In the other tenses a middle meaning may generally be traced.

4. The following is a synopsis of their form.

Moods and Tenses of Deponent Verbs.

	Indic.	Imper.	Optat.	Subj.	Infin.	Part.
Present,	δέχομαι,	δέχ-ου,	-οίμην,	-ωμαι,	-εσθαι,	-όμενος,
Imperfect,	ἐδεχόμην,					
Perfect,	δέδεγμαι,	δέδε-ξο,	-γμένος, εἶην,	-γμένος, ὦ,	-χθαι,	-γμένος,
Pluperfect,	ἐδεδέγμην,					
1st Aorist M.	ἐδεξάμην,	δέξ-αι,	-αίμην,	-ωμαι,	-ασθαι,	-άμενος,
1st Future M.	δέξ-ομαι,		-οίμην,		-εσθαι,	-όμενος,
1st Aorist P.	ἐδέχθην,	δέχθ-ητι,	-είην,	-ῶ,	-ῆναι,	-είς,
1st Future P.	δεχθήσ-ομαι,		-οίμην,		-εσθαι,	-όμενος,
3d Future P.	δεδέξ-ομαι,		-οίμην,		-εσθαι,	-όμενος

5. A few of these verbs have a second aorist middle; as, πυνθάνομαι, ἐπυθόμην.

CONTRACTED VERBS.

1. Verbs in *άω*, *έω*, and *όω* correspond entirely, in their general formation, to the rules and examples already given for verbs in *ω*.

2. But in the present and imperfect of the active and passive forms, where the vowels *a*, *ε*, *o* stand immediately before the vowels of the flexible endings, there arises in the Attic and common language a contraction, the rules for which are as follows:

3. Verbs in *άω* contract *αω*, *αο*, and *αου* into *ω*; as, *τιμάω*, *τιμῶ*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*. Otherwise they contract into *α*; as, *τίμαε*, *τίμα*. They also subscribe *ι*; as, *τιμάοιμι*, *τιμῷμι*; *τιμάεις*, *τιμᾷς*.

4. Verbs in *έω* contract *εε* into *ει*, and *εο* into *ου*; as, *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*. Otherwise they drop *ε*; as, *φιλέω*, *φιλῶ*; *φιλέεις*, *φιλεῖς*.

5. Verbs in *όω* contract *o*, with a long vowel, into *ω*; as, *δηλόω*, *δηλῶ*; with a short vowel, or *ου*, into *ου*; as, *δηλόετε*, *δηλοῦτε*; *δηλόουσι*, *δηλοῦσι*. Otherwise into *οι*; as, *δηλόῃς*, *δηλοῖς*. In the infinitive *οειν* is contracted into *ουν*.

6. Four verbs in *άω*, namely, *ζάω*, *πεινάω*, *διψάω*, and *χραομαι*, contract *αε* into *ᾱ*, and *αει* into *ᾳ*; as, *ζάω*, *ζᾷς*, *ζᾷ*, *ζᾶτε*, *ζᾶν*; imperfect *ἔζων*, *ἔζης*, *ἔζη*. So, also, *πεινᾶν*, *διψᾶν*, *χρᾶσθαι*, *χρᾶται*.

7. Dissyllables in *έω* are contracted in the imperative and infinitive only. Thus we say, *πλέω*, *πλέομεν*, and not *πλῶ*, *πλοῦμεν*.

Examples of Contracted Verbs.

ACTIVE VOICE.—INDICATIVE MOOD.

PRESENT TENSE.

	Singular.						*Dual.*				*Plural.*			
1.	τιμ-άω,	ῶ,	-άεις,	ᾷς,	-άει,	ᾷ,	-άε,	ᾶ,	τον,	τόν,	-άο, ῶ,	μεν,	-άε, ᾶ,	τε,	-άου, ῶ,	σι,
2.	φιλ-έω,	ῶ,	-έεις,	εῖς,	-έει,	εῖ,	-έε,	εῖ			-έο, οῦ		-έε, εῖ		-έου, οῦ	
3.	χρυσ-όω,	ῶ,	-όεις,	οῖς,	-όει,	οῖ,	-όε,	οῦ,			-όο, οῦ,		-όε, οῦν,		-όου, οῦ,	

IMPERFECT.

	Singular.						*Dual.*				*Plural.*			
1.	ἐτίμ-αον,	ων,	-αες,	ας,	-αε,	α,	-άε,	ᾶ,	την,		-άο, ῶ,	μεν,	-άε, ᾶ,	τε,	-αον, ων,	
2.	ἐφίλ-εον,	ουν,	-εες,	εις,	-εε,	ει,	-εέ,	εῖ	τον,		-έο, οῦ		-έε, εῖ		-εον, ουν,	
3.	ἐχρύσ-οον,	ουν,	-οες,	ους,	-οε,	ου,	-όε,	οῦ,			-όο, οῦ,		-όε, οῦν,		-οον, ουν,	

IMPERATIVE.

	Singular.				*Dual.*				*Plural.*			
1.	τίμ-αε,	α,	-αέ,	ά,	-άε,	ᾶ,	-άε,	ά,	-άε,	ᾶ,	-αέ,	ά,
2.	φίλ-εε,	ει,	-εέ,	εί τω,	-έε,	εῖ τον,	-έε,	εί των,	-έε,	εῖ τε,	-εέ,	εί τωσαν,
3.	χρύσ-οε,	ου,	-όε,	ού,	-όε,	οῦν,	-όε,	οῦν,	-όε,	οῦν,	-οέ,	ού,

OPTATIVE.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-άοιμι, ῷ,	-άοις, ῷς,	-άοι, ῷ,	-άοι, ῷ,	την,	-άοι, ῷ,	-άοι, ῷ,	-άοι, ῷ,
2.	φιλ-έοιμι, οῖ μι,	-έοις, οῖς,	-έοι, οῖ,	-έοι, οῖ τον,		-έοι, οῖ μεν,	-έοι, οῖ τε,	-εοί, οῖ εν,
3.	χρυσ-όοιμι, οῖ,	-όοις, οῖς,	-όοι, οῖ,	-όοι, οῖ,		-όοι, οῖ,	-όοι, οῖ,	-όοι, οῖ,

SUBJUNCTIVE.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-άω, ῶ,	-άῃς, ᾷς,	-άῃ, ᾷ,	-άήτον, ᾶτον,	τον,	-άω, ῶ,	-άῃ, ᾶτε,	-άω, ῶ,
2.	φιλ-έω, ῶ,	-έῃς, ῇς,	-έῃ, ῇ,	-έῃτον, ῆτον,		-έω, ῶ μεν,	-έῃτε, ῆτε,	-έω, ῶ σι,
3.	χρυσ-όω, ῶ,	-όῃς, οῖς,	-όῃ, οῖ,	-όῃτον, ῶτον,		-όω, ῶ,	-όῃτε, ῶτε,	-όω, ῶ,

INFINITIVE.

1. τιμ-άειν, τιμᾶν. 2. φιλ-έειν, φιλ-εῖν. 3. χρυσ-όειν, χρυσ-οῦν.

PARTICIPLES.

	Nominative.			*Genitive.*		
	Mas.	Fem.	Neut.	Mas.	Fem.	Neut.
1.	τιμ-άων, ῶν,	τιμ-άουσα, ῶσα,	τιμ-άον, ῶν,	τιμ-άοντος, ῶντος,	-αούσης, ώσης,	-άοντος, ῶντος,
2.	φιλ-έων, ῶν,	φιλ-έουσα, οῦσα,	φιλ-έον, οῦν,	φιλ-έοντος, οῦντος,	-εούσης, ούσης,	-έοντος, οῦντος,
3.	χρυσ-όων, ῶν,	χρυσ-όουσα, οῦσα,	χρυσ-όον, οῦν,	χρυσ-όοντος, οῦντος,	-οούσης, ούσης,	-όοντος, οῦντος.

PASSIVE AND MIDDLE VOICES.—INDICATIVE MOOD.

Present Tense.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-άο, ῶ,	-άῃ, ᾷ,	-άε, ᾶ,	-αό, ώ,	-άε, ᾶ,	σθον,	-αό, ώ,	-άε, ᾶ,	-άον, ῶν,
2.	φιλ-έο, οῦ μαι,	-έῃ, ῇ,	-έε, εῖ ται,	-εό, ού μεθον,	-έε, εῖ σθον,		-εό, ού μεθα,	-έε, εῖ σθε,	-έον, οῦν ται,
3.	χρυσ-όο, οῦ,	-όῃ, οῖ,	-όε, οῦ,	-οό, οῦ,	-όε, ôῦ,		-οό, ού,	-όε, οῦ,	-όον, οῦν,

Imperfect.

	Singular.			*Dual.*			*Plural.*		
1.	ἐτιμ-αό, ώ,	-άου, ῶ,	-άε, ᾶ,	-αό, ώ,	-άε, ᾶ,	σθην,	-αό, ώ,	-άε, ᾶ,	-άον, ῶν,
2.	ἐφιλ-εό, ού μην,	-έου, οῦ,	-έε, εῖ το,	-εό, ού μεθον,	-έε, εῖ σθον,		-εό, ού μεθα,	-έε, εῖ σθε,	-έον, οῦν το,
3.	ἐχρυσ-οό, ού,	-όου, οῦ,	-όε, οῦ,	-οό, ού,	-όε, οῦ,		-οό, ού,	-όε, οῦ,	-όον, οῦν.

IMPERATIVE.

Present.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-άου, ῶ,	-άε, ά,		-άε, ᾶ,			-άε, ᾶ,		-αέ, ά,	
2.	φιλ-έου, οῦ,	-εέ, εί	σθω,	-έε, εῖ	σθον,	-άε, -ᾶ, -εέ, εῖ σθων,	-έε, εῖ	σθε,	-εέ, εί	σθωσαν,
3.	χρυσ-όου, οῦ,	-οέ, ού,		-οέ, οῦ,		-οέ, ού,	-όε, οῦ,		-οέ, ού,	

OPTATIVE.

Present.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-αοί, ῴ,	-άοι, ῷ,	-άοι, ῷ,	-αοί, ῴ,	-άοι, ῷ,	-αοί, ῴ,	-αοί, ῴ,	-άοι, ῷ,	-άοιν, ῷν,
2.	φιλ-εοί, οί μην,	-έοι, οῖ ο,	-έοι, οῖ το,	-εοί, οί μεθον,	-έοι, οῖ σθον,	-έοι, οί σθην,	-εοί, οί μεθα,	-έοι, οῖ σθε,	-έοιν, οῖν το,
3.	χρυσ-οοί, οί,	-όοι, οῖ,	-όοι, οῖ,	-οοί, οί,	-όοι, οῖ,	-οοί, οί,	-οοί, οί,	-όοι, οῖ,	-όοιν, οῖν,

SUBJUNCTIVE.

Present.

	Singular.			*Dual.*			*Plural.*		
1.	τιμ-άω, ῶ,	-άῃ, ᾷ,	-άῃ, ᾶ,	-αώ, ώ,	-άῃ, ᾶ,	σθον,	-αώ, ώ,	-άῃ, ᾶ,	-άων, ῶν,
2.	φιλ-έω, ῶ μαι,	-έῃ, ῇ,	-έῃ, ῆ ται,	-εώ, ώ μεθον,	-έῃ, ῆ σθον,		-εώ, ώ μεθα,	-έῃ, ῆ σθε,	-έων, ῶν ται,
3.	χρυσ-όω, ῶ,	-όῃ, οῖ,	-όῃ, ῶ,	-οώ, ώ,	-όῃ, ῶ,		-οώ, ώ,	-όῃ, ῶ,	-όων, ῶν,

INFINITIVE.

Present.

1.	τιμ-άεσθαι,	ᾶσθαι,
2.	φιλ-έεσθαι,	εῖσθαι,
3.	χρυσ-όεσθαι,	οῦσθαι,

PARTICIPLE.

Present.

1.	τιμ-αόμενος,	ώμενος,	μένη, μενον,
2.	φιλ-εόμενος,	ούμενος,	
3.	χρυσ-οόμενος,	ούμενος.	

REMARKS ON VERBS IN ω.

Active Voice.

1. In the third person plural of the imperative, in Attic, the termination *-όντων* is more usual than *-έτωσαν*. The former occurs even in the Ionic writers; as, *Il.* 8, 517, *ἀγγελλόντων*; *Od.* 1, 340, *πινόντων*. The form *-έτωσαν*, however, is found in the older Attics occasionally; as, *Thucyd.* 1, 34, *μαθέτωσαν*; *Plat. Leg.* 6, p. 759, *D.*, *φερέτωσαν*.

2. The form in *όντων* was also used by the Dorians. Some Doric tribes omitted the *ν*; as, *ποιούντω*, *ἀποστειλάντω*; whence the Latin imperative in the third person plural, *amanto*, *docento*.

3. The optative in *οιμι*, particularly in the contracted verbs, has also in Attic the termination *-οίην*; as, *ποιοίην*, *φιλοίην*, *διερωτῴην*, &c. This form *οίην* is also found in Ionic and Doric writers. The termination in *-οιην* occurs less frequently in the barytone verbs than in the contracted ones; yet still we have, in Attic, *διαβαλοίην*, *φανοίην*, *πεποιθοίη*, &c.

4. In some perfects in *-ηκα* the Ionians rejected the letters *ηκ* in the dual and plural, not, however, in the singular; as, *τέθνατον*, *τέθναμεν*, *τέθνατε*, *τεθνᾶσι*. Besides *τέθνηκα* and *ἕστηκα*, the form *βέβηκα* is also syncopated in this way by the Attic writers; as, *βέβαμεν*, *βεβᾶσι*, &c.

5. The primitive form of the pluperfect, which occurs in Homer and Herodotus, was *-εα*, in the third person *-εε*; as, *ἐγεγόνεε*, *ἀποβεβήκεε*. Hence arose, on the one hand, the Doric form *-εια*; as, *συναγαγόχεια*, and, on the other, by contraction, the Attic form *-η* in the first person; as, *ᾔδη*.

6. Instead of the termination *-εισαν* for the pluperfect, the form *εσαν* is almost universal in Ionic and Attic; as, *ἀκηκόεσαν*, *ἐγεγόνεσαν*.

7. Instead of the form *-οιμι*, in the first aorist of the optative, the Attics chiefly use the primitive Æolic form *-ια*, *-ιας*, *-ιε*, after the example of the Ionians and Dorians, but only in the second and third persons singular and third person plural.

Passive Voice.

1. In the perfect optative the ι is subscribed under the η or ω; as, *τετιμήμην, τετιμῆο, τετιμῆτο*, &c. Instead of *μεμνήμην, κεκτήμην*, &c., there was another form with ῳ. It seems, therefore, as if to the roots *μεμνη-, κεκτη-*, the form of the optative present had been appended, *μεμνήοιτο, κεκτήοιτο*, whence came *μεμνέῳτο* and *κεκτέῳτο*, contracted *μεμνῷτο*. So *μέμνοιο* (*μεμνῷο*) is found in *Xen. Anab.* 1, 7, 5.

2. The perfect subjunctive is exactly like the present of the same mood, *-ῶμαι, -ῇ, -ῆται*; as, *πεφιλῶμαι, πεφιλῇ, πεφιλῆται*. But it seldom occurs, and, instead of it, the circumlocution *πεφιλημένος ὦ* is used.

3. In the third person plural of the perfect and pluperfect, the Ionians and Dorians change the *ν* before *ται* and *το* into *α*, in which case the original aspirated consonant again enters before the *α*; as, *τεθάφαται*, from *τέθαμμαι* (*θάπτω*), for *τεθαμμένοι εἰσί*; *κεκρύφαται*, from *κέκρυμμαι* (*κρύπτω*), for *κεκρυμμένοι εἰσί*. So, also, *κατειλίχατο* for *κατειλιγμένοι ἦσαν*; *ἐσεσάχατο* for *σεσαγμένοι ἦσαν*.

4. If an *σ*, arising from the linguals *δ, θ, τ, ζ*, precedes the termination of the perfect passive *-μαι, -σαι, -ται*, it is changed into *δ* before the termination *-αται, -ατο*. Thus, *ἐσκευάδατο* for *ἐσκευασμένοι ἦσαν*, from *σκευάζω*; *ἐστολίδατο* for *ἐστολισμένοι ἦσαν*, from *στολίζω*.

5. In a similar way, the termination *-ανται* of the perfect is changed into *-έαται*; as, *ἀναπεπτέαται* for *ἀναπέπτανται*; *ἐπεπειρέατο* for *ἐπέπειραντο*.

6. In the same way *ν*, in the third person of the present and aorist, optative passive and middle, of the imperfect passive and middle, and even of the present, in some words, is changed into *α*. In the optative this is very frequent, even in the Attic poets; as, *πευθοίατο, ἀποφεροίατο, αἰσθανοίατο*, for *πευθοίντο*, &c. In the imperfect we find *ἐπειρώατο* for *ἐπειρῶντο*; in the second aorist, *ἀπικέατο* for *ἀπίκοντο*; *διεφθαρέατο* for *διεφθάροντο*. In the present we have, in Herodotus, *κέαται, ὀννέαται*.

DIALECTS OF VERBS IN ω.

Active.

1. In the old Homeric language, and generally in the Ionic and Doric dialects, the termination *σκον* is annexed to the historical tenses of the indicative active, passive, and middle. In barytones, and those whose characteristic is *ε*, *ει*, or *η*, this termination precedes *ε* in the imperfect and second aorist; as, *πέμπεσκε* for *ἔπεμπε*; *φάνεσκη* for *ἐφάνη*. Where two *ε*'s come together, one is often rejected; as, *πωλέσκετο* for *ἐπωλέετο*; *καλέσκετο* for *ἐκαλέετο*. If *α* is the radical vowel, then *α* comes before the termination; as, *ἔασκες* for *εἶας*; *αὐδήσασκε* for *αὐδήσε*. These forms are never mere imperfects or aorists, but have always the force of an action repeated in past time. The frequentatives in *σκω* are probably derived from this source. The augment is usually, but not always, wanting.

2. The termination *εις* (second person singular present) and *ειν* (infinitive) were, in Doric, sometimes *ες* and *εν* respectively; as, *συρίσδες* for *συρίζεις*; *συρίσδεν* for *συρίζειν*.

3. In verbs pure in *άω* the Æolians pronounced separately the *ι* subscribed in the second and third persons singular of the present; as, *βοάϊς*, *γελάϊ*, for *βοᾷς*, *γελᾷ*.

4. The Dorians make the first person plural of all tenses end in *μες* instead of *μεν*; as, *ἐρίσδομες* for *ἐρίζομεν*; *ἀδικοῦμες* for *ἀδικοῦμεν*; *δεδοίκαμες* for *δεδοίκαμεν*.

5. The third person plural in *-σι* ends in Doric in *-τι*; and before this final syllable, instead of the long vowel or diphthong in the barytones, the short vowel with *ν* is placed, in a manner analogous to the dative plural of the third declension, and to the participles in *ας*; as, *ἀναπλέκοντι* for *ἀναπλέκουσι*; *μοχθίζόντι* for *μοχθίζουσι*. From this termination comes the Latin termination in *nt*. In the common dialect, and afterward in the Alexandrian, from *-αντι* in the perfect arose the termination *-αν*; as, *ἔοργαν*, *πέφρικαν*.

6. In Doric, particularly, verbs pure in *άω* have, after contraction, *ᾱ* for *ᾶ*; as, *φοιτᾱς* for *φοιτᾶς*. The Attics retain this in the verbs *ζάω*, *πεινάω*, *διψάω*, and *χράομαι*. In the imperfect the Dorians contract *αε*, not into *α*, but into *η*; as, *ἐφοίτη*, *ἐτρύπη*.

7. The termination *ον* of the third person plural of the imperfect and second aorist was in some of the common dialects *-οσαν*, and remained also in the Alexandrian dialect; as, *ἐσχάζοσαν*. This is particularly the case in the Greek version of the Old Testament, and also in the New.

8. The second person in *-ης*, both in the subjunctive and indicative, was often lengthened in the old language by the addition of the syllable *θα*, which has remained in the Æolic, Doric, Ionic, and in some words in the Attic dialect. Thus we find *ἐθέλησθα* for *ἐθέλῃς*. In Attic, *ἦσθα* for *ἦς*; *ἔφησθα* for *ἔφης*; *οἶσθα* for *οἶδας*.

9. The third person singular of the subjunctive in Ionic received the addition of the syllable *σι*; as, *ἔλθῃσι* for *ἔλθῃ*; *λάβῃσι* for *λάβῃ*, &c. This *σι* the Dorians changed into *τι*; as, *ἔθελητι*.

10. In the old poets, the subjunctive active, if the penult be long, has, for the most part, in the first and second persons plural, the short vowel instead of the long one, namely, *ο* for *ω*. Thus we have, *Il.* 2, 72, *θωρήξομεν*; *Od.* 15, 297, *ἐρύξομεν*; *Il.* 21, 443, *ἀπολύσομεν*, &c. These must not be mistaken for futures.

11. In the infinitive, instead of the form *ειν* and *εἶν*, the termination *μεναι*, and shortened *μεν*, was frequently used in the old language, as, for example, by Homer and Hesiod, and in the Æolic and Doric dialects. Thus, *ἐλθέμεναι* and *ἐλθέμεν* for *ἔλθειν*; *πινέμεναι* for *πίνειν*; *οὐτάμεν* for *οὐτᾶν*, &c.

12. Hence, from such a form as *τυπτέμεν*, we obtain, by syncope, the Ionic *τυπτέεν*, and from this latter, by crasis, the Attic *τύπτειν*. From *τυπτέεν* comes also, by contraction, the Doric *τύπτεν*.

13. In the participle, the Dorians used in the feminine, instead of *ουσα*, the form *οισα*, not only in the present, as, *καχλάζοισα*, *ἔχοισα*, but also in the second aorist; as, *λαβοῖσα*, *λιποῖσα*. They employed also the form *εῦσα* in verbs pure for *έουσα*; as, *ζατεῦσαι* for *ζητοῦσαι*; *γελεῦσα* for *γελῶσα*, &c. The Æolians and some Dorians used for the circumflexed *οῦσα* the form *ῶσα*; as, *λιπῶσαι*. Hence arose the Laconian form *ῶα*; as, *παιδδωᾶν* for *παιζουσῶν*.

14. The Æolians formed the termination of the participles *-ῶν* and *ων* in *εἰς*, because they formed the verbs in *έω* and *άω* in *ημι*; thus they said, *ὀρείς*, *στοιχείς*, from *ὄρημι*, *στοίχημι*.

15. The termination of the first aorist active, *ας, ασα, αν*, was, in Doric, *αις, αισα*; as, *τανύσαις, ῥίψαις, τελέσαις*, &c.

16. Instead of *ωσαν* in the third person plural of the imperative, the termination *ων* was very much used in Ionic, Doric, and particularly Attic; as, *ἐπέσθων, λεξάσθων, μαχέσθων*, &c.

Passive.

1. In verbs pure an *ε* is inserted before *εαι*, which the Ionic prose writers preserve unchanged; as, *διαιρέεαι, φοβέεαι*.

2. The termination *εο*, which in the Attic dialect was contracted into *ου*, is in Doric, and sometimes in Ionic, contracted into *ευ*; as, *ἔπλευ, μάχευ, ἐκέλευ*.

3. Instead of the termination of the first person plural in *μεθα*, the Æolians said *μεθεν*; as, *τυπτόμεθεν*.

4. Instead of *ην* in the first person singular of the second aorist, *αν* is found; as, *ἐτύπαν*, *Theocr.* 4, 53. In the first person plural of the aorists the Dorians said *ημες* for *ημεν*; as, *ἐκλίνθημες*.

5. In the third person plural of the aorists the Æolians and Dorians said *εν* for *ησαν*; as was the case, also, in the old Ionic. Thus we have *ἐφίληθεν*, *Il.* 2, 668; *φάνεν*, *Pind. Ol.* 10, 101.

6. The infinitive of the aorists is in Doric *-ῆμεν* for *-ῆναι*, abbreviated from the old form in *-ήμεναι*, which form is frequent, particularly in Homer; as, *ἀριθμηθήμεναι*, *Il.* 2, 124; *ὁμοιωθήμεναι*, *Il.* 1, 187.

Middle.

1. The form *αο* of the second person, first aorist middle, occurs frequently in the Ionic and Doric writers; as, *Il.* 5, 88, *εγείναο*; *Theocrit.* 29, 18, *ἐθήκαο*.

2. Hence arose, in the Syracusan dialect, the form *-α*, the *ο* being omitted; as, *φυσᾶντες* for *φυσάοντες*, *Theocr.* 4, 28.

3. In the third person of the optative, first aorist middle, *-αίατο* for *-αιντο* is very frequent in the Ionic and Attic poets; as, *Od.* 1, 164, *ἀρησαίατο*; *Herod.* 3, 75, *ἀναστησαίατο*; *Æschyl. Pers.* 360, *ἐκσωσαίατο*, &c.

VERBS IN μι.

1. Verbs in μι are formed from verbs of the third conjugation in άω, έω, όω, and ύω,

1. By prefixing the reduplication with ι.
2. By changing ω into μι.
3. By lengthening the penult.

2. In this way are formed the following:

ἵστημι,	from	στάω.
τίθημι,[1]	"	θέω.
δίδωμι,	"	δόω.
δείκνῡμι,	"	δεικνύω.

3. If the verb begin with a vowel, with πτ or στ, then ι aspirated is alone prefixed; as, ἕω, ἵημι; πτάω, ἵπτημι. This is called the *Improper Reduplication.*

4. The reduplication takes place in the present and imperfect merely.

5. Verbs in νμι have no reduplication; neither is it found in those verbs in μι which are formed from verbs of three syllables; as, κρεμνάω, κρέμνημι. It is also wanting in φημί from φάω.

6. Verbs in μι have only three tenses of that form, namely, the present, imperfect, and second aorist. They take the other tenses from verbs in ω. Thus, δίδωμι makes δώσω and δέδωκα from δόω.

7. Verbs in νμι have no second aorist, nor the optative or subjunctive mood. When these moods are needed they are borrowed from forms in ύω.

8. Verbs in μι have no second future, second aorist passive, nor perfect middle.

1. Old form θίθημι, changed to τίθημι, in order to prevent an aspirate from beginning two successive syllables.

ACTIVE VOICE.

Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present,	ἵστ-ημι,	-αθι,	-αίην,	-ῶ,	-άναι,	-άς,
	τίθ-ημι,	-ετι,	-είην,	-ῶ,	-έναι,	-είς,
	δίδ-ωμι,	-οθι,	-οίην,	-ῶ,	-όναι,	-ούς,
	δείκν-υμι,	-υθι,			-ύναι,	-ύς.
Imperfect,	ἵστην,	The rest like the present.				
	ἐτίθην,					
	ἐδίδων,					
	ἐδείκνυν,					
2d Aorist,	ἔστην,	στήθι,	σταίην,	στῶ,	στῆναι,	στάς,
	ἔθην,	θές,	θείην,	θῶ,	θεῖναι,	θείς,
	ἔδων,	δός,	δοίην,	δῶ,	δοῦναι,	δούς.

The other tenses are regularly formed from verbs in ω Thus :

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
1st Future,	στήσ-ω,	. . .	-οιμι,	. .	-ειν,	-ων,
	θήσ-ω,	. . .	-οιμι,	. .	-ειν,	-ων,
	δώσ-ω,	. . .	-οιμι,	. .	-ειν,	-ων,
	δείξ-ω,	. . .	-οιμι,	. .	-ειν,	-ων.
1st Aorist,	ἔστησα,	στῆσ-ον,	-αιμι,	-ω,	-αι,	-ας,
	ἔθηκα,	. . .	. .	. .	. .	. .
	ἔδωκα,	. . .	. .	. .	. .	. .
	ἔδειξα,	δεῖξ-ον,	-αιμι,	-ω,	-αι,	-ας.
Perfect,	ἑστηκ-α,	-ε,	-οιμι,	-ω,	-έναι,	-ώς,
	τέθεικ-α,	-ε,	-οιμι,	-ω,	-έναι,	-ώς,
	δέδωκ-α,	-ε,	-οιμι,	-ω,	-έναι,	-ώς,
	δέδειχ-α,	-ε,	-οιμι,	-ω,	-έναι,	-ώς.

Pluperfect.

ἑστήκειν or εἱστήκειν, ἐτεθείκειν, ἐδεδώκειν, ἐδεδείχειν.

Numbers and Persons.

PRESENT.

Singular.			*Dual.*		*Plural.*		
ἵστ-ημι,	ης,	ησι,	ᾶτον,	ατον,	ᾶμεν,	ατε,	ᾶσι,
τίθ-ημι,	ης,	ησι,	ετον,	ετον,	εμεν,	ετε,	εῖσι,
δίδ-ωμι,	ως,	ωσι,	οτον,	οτον,	ομεν,	οτε,	οῦσι,
δείκν-υμι,	υς,	υσι.	ὖτον,	υτον.	ὑμεν,	υτε,	ὑσι.

Imperfect.

Singular.			*Dual.*		*Plural.*		
ἱστ-ην,	ης,	η,	ᾶτον,	άτην,	ᾶμεν,	ατε,	ασαν,
ἐτίθ-ην,	ης,	η,	ετον,	έτην,	εμεν,	ετε,	εσαν,
ἐδίδ-ων,	ως,	ω,	οτον,	ότην,	ομεν,	οτε,	οσαν,
ἐδείκν-υν,	υς,	υ,	ῦτον,	ύτην,	ῦμεν,	υτε,	υσαν.

Second Aorist.

Singular.			*Dual.*		*Plural.*		
ἐστ-ην,	ης,	η,	ητον,	ήτην,	ημεν,	ητε,	ησαν,
ἐθ-ην,	ης,	η,	ετον,	έτην,	εμεν,	ετε,	εσαν,
ἐδ-ων,	ως,	ω,	οτον,	ότην,	ομεν,	οτε,	οσαν.

IMPERATIVE MOOD.

Present.

Singular.		*Dual.*		*Plural.*	
ἱστᾰ-θι, τίθε-ι, δίδο-θι, δείκνῡ-θι,	τω,	τον,	των,	τε,	τωσαν.

Second Aorist.

Singular.		*Dual.*		*Plural.*	
στῆ-θι,	στήτω,	στῆτον,	στήτων,	στῆτε,	στήτωσαν,
θές,	θέτω,	θέτον,	θέτων,	θέτε,	θέτωσαν,
δός,	δότω,	δότον,	δότων,	δότε,	δότωσαν.

OPTATIVE MOOD.

Present.

Singular.			*Dual.*		*Plural.*
ἱσταί-ην, τίθεί-ην, διδοί-ην,	ης,	η	ητον,	ήτην	ημεν, ητε, ησαν, and εν.

Second Aorist.

Singular.			*Dual.*		*Plural.*
σταί-ην, θεί-ην, δοί-ην,	ης,	η,	ητον,	ήτην,	ημεν, ητε, ησαν, and εν.

SUBJUNCTIVE MOOD.

PRESENT.

Singular.			*Dual.*		*Plural.*		
ἱστ-ῶ,	ῇς,	ῇ,	ἦτον,	ἦτον,	ὦμεν,	ἦτε,	ὦσι,
τιθ-ῶ,	ῇς,	ῇ,	ἦτον,	ἦτον,	ὦμεν,	ἦτε,	ὦσι,
διδ-ῶ,	ῷς,	ῷ,	ῶτον,	ῶτον,	ὦμεν,	ὦτε,	ὦσι.

SECOND AORIST.

Singular.			*Dual.*		*Plural.*		
στῶ,	στῇς,	στῇ,	στῆτον,	στῆτον,	στῶμεν,	στῆτε,	στῶσι,
θῶ,	θῇς,	θῇ,	θῆτον,	θῆτον,	θῶμεν,	θῆτε,	θῶσι,
δῶ,	δῷς,	δῷ,	δῶτον,	δῶτον,	δῶμεν,	δῶτε,	δῶσι.

INFINITIVE MOOD.

PRESENT.

ἱστάναι. τιθέναι. διδόναι. δεικνύναι.

SECOND AORIST.

στῆναι. θεῖναι. δοῦναι.

PARTICIPLES.

PRESENT.			SECOND AORIST.		
ἱστ-άς,	ᾶσα,	άν,	στάς,	στᾶσα,	στάν,
τιθ-είς,	εῖσα,	έν,	θείς,	θεῖσα,	θέν,
διδ-ούς,	οῦσα,	όν,	δούς,	δοῦσα,	δόν.
δεικν-ύς,	ῦσα,	ύν.			

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imp.	Opt.	Subj.	Inf.	Part.
Present,	ἵστ-αμαι,	-ασο,	-αίμην,	-ῶμαι,	-ασθαι,	-άμενος,
	τίθ-εμαι,	-εσο,	-είμην,	-ῶμαι,	-εσθαι,	-έμενος,
	δίδ-ομαι,	-οσο,	-οίμην,	-ῶμαι,	-οσθαι,	-όμενος,
	δείκν-υμαι,	-υσο,			-υσθαι,	-ύμενος.
Imperfect,	ἱστάμην, ἐτιθέμην, ἐδιδόμην, ἐδεικνύμην,	The rest like the present.				

Tenses formed from Verbs in ω.

	Indic.	Imp.	Opt.	Subj.	Infin.	Part.
Perfect,	ἑστ-αμαι,	-ασο,	-αίμην,	-ῶμαι,	-ᾶσθαι,	-αμένος,
	τέθ-ειμαι,	-εισο,	-είμην,	-ῶμαι,	-εῖσθαι,	-ειμένος,
	δέδ-ομαι,	-οσο,	-οίμην,	-ῶμαι,	-δσθαι,	-ομένος,
	δέδ-ειγμαι,				-εῖχθαι,	-ειγμένος.
Plup.,	ἑστάμην,	The rest like the perfect.				
	ἐτεθείμην,					
	ἐδεδόμην,					
	ἐδεδείγμην,					
3d Fut.	ἑστάσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-όμενος,
	τεθείσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-όμενος,
	δεδόσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-όμενος.
1st Aor.	ἐστάθην,	στάθ-ητι,	-είην,	-ῶ,	-ῆναι,	-είς,
	ἐτέθην,	τέθ-ητι,	-είην,	-ῶ,	-ῆναι,	-είς,
	ἐδόθην,	δόθ-ητι,	-είην,	-ῶ,	-ῆναι,	-είς,
	ἐδείχθην,				δειχθ-ῆναι,	-είς.
1st Fut.	σταθήσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-ομενος,
	τεθήσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-ομενος,
	δοθήσ-ομαι,	. . .	-οίμην,	. .	-εσθαι,	-ομενος,
	δειχθήσ-ομαι,	. . .		. .	-εσθαι,	-ομενος.

Numbers and Persons.

INDICATIVE MOOD.

PRESENT.

	Singular.	*Dual.*	*Plural.*
ἱστα- τίθε- δίδο- δείκνυ-	μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

IMPERFECT.

	Singular	*Dual.*	*Plural.*
ἱστά- ἐτιθέ- ἐδιδό- ἐδεικνύ-	μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

IMPERATIVE MOOD.

PRESENT.

	Singular.	*Dual.*	*Plural.*
ἱστά- τίθε- δίδο- δείκνυ-	σο, σθω,	σθον, σθων,	σθε, σθωσάν.

OPTATIVE MOOD.

PRESENT.

Singular.			Dual.			Plural.		
ἱσταί- τιθεί- διδοί-	μην,	ο,	το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

SUBJUNCTIVE MOOD.

PRESENT.

Singular.			Dual.			Plural.		
ἱστ-ῶμαι,	ῇ,	ῆται,	ώμεθον,	ησθον,	ησθον,	ώμεθα,	ησθε,	ῶνται,
τιθ-ῶμαι,	ῇ,	ῆται,	ώμεθον,	ησθον,	ησθον,	ώμεθα,	ησθε,	ῶνται,
διδ-ῶμαι,	ῷ,	ῶται,	ώμεθον,	ωσθον,	ωσθον,	ώμεθα,	ωσθε,	ῶνται.

INFINITIVE.

PRESENT.

ἱστασθαι,
τίθεσθαι,
δίδοσθαι,
δείκνυσθαι.

PARTICIPLE.

PRESENT.

ἱστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δεικνύμεν-ος,
} η, ον.

MIDDLE VOICE.

The Moods and Tenses.

The present and imperfect are the same as in the passive.

The Second Aorist.

Indic.	Imp.	Opt.	Subj.	Infin.	Part.
ἐστάμην,	στάσο,	σταίμην,	στῶμαι,	στάσθαι,	στάμενος,
ἐθέμην,	θέσο,	θείμην,	θῶμαι,	θέσθαι,	θέμενος,
ἐδόμην,	δόσο,	δοίμην,	δῶμαι,	δόσθαι,	δόμενος.

Tenses formed from Verbs in ω.

1st Aorist,	ἐστησάμην,	στήσ-αι,	-αίμην,	-ωμαι,	-ασθαι,	-άμενος,
	ἐθηκάμην,	. . .	. . .	. . .	. . .	. . .
	ἐδωκάμην,	. . .	. . .	. . .	. . .	. . .
	ἐδειξάμην,	δεῖξ-αι,	-αίμην,	-ωμαι,	-ασθαι,	-άμενος.
1st Future,	στήσ-ομαι,	. . .	-οίμην,		-εσθαι,	-όμενος.
	θήσ-ομαι,	. . .				
	δώσ-ομαι,	. . .				
	δείξ-ομαι,	. . .				

Numbers and Persons.

INDICATIVE MOOD.

SECOND AORIST.

Singular.			*Dual.*			*Plural.*		
ἐστά- ἐθέ- ἐδό-	μην,	σο, το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

IMPERATIVE MOOD.

SECOND AORIST.

Singular.		*Dual.*		*Plural.*	
στά- θέ- δό-	σο,	σθω,	σθον,	σθων,	σθε,	σθωσαν.

OPTATIVE MOOD.

SECOND AORIST.

Singular.			*Dual.*			*Plural.*		
σταί- θεί- δοί-	μην,	ο, το,	μεθον,	σθον,	σθην,	μεθα,	σθε,	ντο.

SUBJUNCTIVE MOOD.

SECOND AORIST.

Singular.			*Dual.*			*Plural.*		
στ-ῶμαι,	ῇ,	ῆται,	ώμεθον,	ῆσθον,	ῆσθον,	ώμεθα,	ῆσθε,	ῶνται,
θ-ῶμαι,	ῇ,	ῆται,	ώμεθον,	ῆσθον,	ῆσθον,	ώμεθα,	ῆσθε,	ῶνται,
δ-ῶμαι,	ῷ,	ῶται,	ώμεθον,	ῶσθον,	ῶσθον,	ώμεθα,	ῶσθε,	ῶνται.

INFINITIVE MOOD.

SECOND AORIST.

στᾶσθαι,
θέσθαι,
δόσθαι.

PARTICIPLE.

SECOND AORIST.

στά-
θέ-
δό- } μενος, μένη, μενον.

FORMATION OF THE TENSES.

ACTIVE VOICE.

The Imperfect

is formed from the present by prefixing the augment and changing $\mu\iota$ into ν; as, *τίθημι, ἐτίθην.*

The Second Aorist

is formed from the imperfect by dropping the reduplication; as, *ἐτίθην, ἔθην*; or by changing the improper reduplication into the augment; as, *ἵστην, ἔστην.*

PASSIVE VOICE.

The Present

is formed from the present active by shortening the penult and changing $\mu\iota$ into $\mu\alpha\iota$; as, *ἵστημι, ἵστᾶμαι.*

The Imperfect

is formed from the present by prefixing the augment and changing $\mu\alpha\iota$ into $\mu\eta\nu$; as, *τίθεμαι, ἐτιθέμην.*

MIDDLE VOICE.

The Second Aorist

is formed from the imperfect by dropping the reduplication; as, *ἐτιθέμην, ἐθέμην*; *ἱστάμην, ἐστάμην.*

REMARKS ON VERBS IN $\mu\iota$.

1. The number of verbs in $\mu\iota$, in the Attic and common dialects, is very small, and among these few are only four which have a complete conjugation peculiar to themselves, namely, *τίθημι, ἵημι, ἵστημι*, and *δίδωμι.*

2. These verbs were chiefly used in the Æolo-Doric dialect; and in the writers of that dialect verbs very frequently occur in the form $\mu\iota$, which in other dialects terminate in *άω, έω*; as, *νίκημι, φόρημι*, for *νικάω, φορέω.*

3. These forms in $\mu\iota$ are to be regarded as among the

oldest in the language, and occur frequently in the poems of Homer and Hesiod. After the dialects arose, the Ionic and Attic retained some of these verbs, namely, those above given (§ 1) and those in *νμι*, instead of which they very seldom use the forms in *ύω*. The Æolic, however, which retained the most of the ancient language, continued to use the greater part of them.

4. Historically considered, then, the verb in *μι* must have been at least as old as those in *ω*, and of more extensive use than appears in the works which have come down to us.

5. The first aorists in *κα*, of verbs in *μι*, are thought to have been originally perfects, and to have been subsequently used as aorists, when a peculiar form was introduced for the perfect.

6. The aorists in *κα* have not the rest of the moods after the indicative; and, therefore, in giving the moods and tenses, we cannot say *ἔθηκα, θῆκον, θήκαιμι*, &c., but must pass to the second aorist; as, *ἔθηκα, θές, θείην*, &c.

7. In Ionic and Doric the forms *έω, άω, όω*, often occur in the present and imperfect singular, with the reduplication; as, *τιθεῖς, ἐπιτιθεῖς, διδοῖς, ἐδίδους*, &c.

8. In the third person plural the form *ᾶσι* is used by the Attics, which occurs also frequently in Ionic, and hence is called Ionic; as, *τιθέᾶσι, διδόᾶσι*, &c.

9. The first aorist in *κα* occurs in good writers almost exclusively in the singular and in the third person plural. In the rest of the persons the second aorist is more used, which, again, hardly ever occurs in the singular.

10. The optative present and second aorist, as in the aorist passive of verbs in *ω*, have in the plural, in the poets as well as prose writers, more commonly *εἶμεν, εἶτε, εἶεν*; *αἶμεν, αἶτε, αἶεν*; *οἶμεν, οἶτε, οἶεν*; instead of *εἴημεν, εἴητε*, &c.

11. In the verb *ἵστημι*, the perfect, pluperfect, and second aorist have an intransitive meaning, "*to stand*;" the rest of the tenses a transitive one, "*to place*." Thus, *ἕστηκα* signifies "*I stand*;" *εἱστήκειν*, "*I was standing*." But *ἔστην*, "*I stood*," as a transient action.

12. The form *ἔστᾶκα*, which is found in the common grammars, occurs in later writers only, and in a transitive sense, "*I have placed*." The Doric form *ἑστᾶκα*, with the long penult, is distinct from this.

IRREGULAR OR DEFECTIVE VERBS IN μι

may be divided into three classes, each containing three verbs.

I. From ἔω are derived εἰμί, *to be*; εἶμι and ἴημι, *to go*.

II. From ἕω are derived ἵημι, *to send*; ἧμαι, *to sit*; ἕμαι, *to clothe one's self*.

III. Κεῖμαι, *to lie down*; ἴσημι, *to know*; φημί, *to say*.

CLASS I.

1. Εἰμί, *to be*,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the passive voice of verbs in ω.

2. Εἶμι, *to go*.

INDICATIVE MOOD.

PRESENT.

Singular.	*Dual.*	*Plural.*
εἶμι, εἶς or εἰ, εἶσι.	ἴτον, ἴτον.	ἴμεν, ἴτε, ἴασι, ἴσι or ἰᾶσι.

IMPERFECT.

ἤειν, ἤεις, ἤει.	ἤειτον, ἠείτην.	ἤειμεν, ἤειτε, ἤεισαν.

FUTURE, εἶσω. FIRST AORIST, εἶσα. PERFECT, εἶκα.

PLUPERFECT.

εἰκ-ειν, εις, ει.	ειτον, είτην.	ειμεν, ειτε, εισαν.

SECOND AORIST.

ἰον, ἰες, ἰε.	ἴετον, ἰέτην.	ἴομεν, ἴετε, ἴον.

IMPERATIVE MOOD.

PRESENT.

ἴθι or εἶ, ἴτω.	ἴτον, ἴτων.	ἴτε, ἰτωσαν.

SECOND AORIST.

ἰε, ἰέτω.	ἴετον, ἰέτων.	ἴετε, ἰέτωσαν.

OPTATIVE MOOD.

SECOND AORIST.

Singular.	*Dual.*	*Plural.*
ἰοίμι, ἰοις, ἰοι.	*ἰοιτον, ἰοίτην.*	*ἰοιμεν, ἰοιτε, ἰοιεν.*

SUBJUNCTIVE MOOD.

SECOND AORIST.

ἰω, ἰῃς, ἰῃ.	*ἰητον, ἰητον.*	*ἰωμεν, ἰητε, ἰωσι.*

INFINITIVE.	PARTICIPLE.
PRESENT.	SECOND AORIST.
ἰεναι.	*ἰών, ἰοῦσα, ἰόν.*

REMARKS.

1. The Attics regularly use the present tense of *εἶμι* in a future sense, "*I will go.*" This usage occurs also in Ionic. The form *εἶσομαι* occurs in Attic only as the future of *οἶδα.*

2. The form *εἶ* is more used in Attic than *εἶς*. Homer has also *εἶσθα, Il.* 10, 450, &c.

3. In the imperative, the form *ἴθι* is more used than *εἶ*. For *ἴτωσαν* we have occasionally, in Attic, *ἴτων.*

4. The imperfect *ἤειν* is nothing more than the form *εἶν* with *η* as a prefix, analogous to which are the forms *ἠείδειν* and *ἤϊον*. The form *ἤϊα*, Attic *ἦα*, also occurs, and is erroneously regarded by some as the perfect middle, just as *ἤειν* is sometimes miscalled the pluperfect middle. The best grammarians regard *ἤϊα* as merely an Ionic form for *ἤειν*; just as in *τίθημι*, the Ionic *ἐτίθεα* is the same as *ἐτίθην*; and in *εἰμί, I am*, the Ionic *ἦα* is the same as *ἦν.*

5. The form *ἦα* never has the signification of the perfect, and *ἤειν* never that of the pluperfect; but both forms agree in this respect, and designate generally a time past, either absolutely, or with reference to another time; that is, they stand for the aorist and imperfect.

6. From what has been said respecting *ἤειν*, it will be seen at once how erroneous it is to subscribe the *ι* under the *η*. This mistake arose from the tense in question being regarded as a pluperfect, and deduced from *ἦα*. In

ἤα the subscript ι is correct, since this form is contracted from ἤϊα.

7. We have called λών the second aorist participle, since it follows the analogy of the aorist participle in having the accent on the ending. Others make it a present participle.

3. Ἶημι, *to go.*

INDICATIVE MOOD.

PRESENT.

Singular.		*Dual.*		*Plural.*	
ἶημι,	ἵης, ἵησι.	ἵετον,	ἵετον.	ἵεμεν,	ἵετε, ἱεῖσι.

IMPERFECT.

		——			ἵεσαν.

OPTATIVE MOOD.

PRESENT.

ἱείη.

INFINITIVE.

PRESENT.

ἱέναι.

PARTICIPLE.

PRESENT.

ἱείς, ἱέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

PRESENT.

Singular.			*Dual.*		*Plural.*		
ἵε-μαι,	σαι,	ται.	μεθον,	σθον, σθον.	μεθα,	σθε,	νται.

IMPERFECT.

ἱέ-μην,	σο,	το.	μεθον,	σθον, σθην.	μεθα,	σθε,	ντο.

IMPERATIVE.

PRESENT.

ἵεσο, ἱέσθω.

PARTICIPLE.

PRESENT.

ἱέμεν-ος, η, ον.

INFINITIVE.

ἵεσθαι.

CLASS II.

1. Ἵημι, *to send.*

INDICATIVE MOOD.

PRESENT.

Singular.			*Dual.*		*Plural.*		
ἵημι,	ἵης,	ἵησι.	ἵετον,	ἵετον.	ἵεμεν,	ἵετε,	ἱεῖσι.

IMPERFECT.

ἵην,	ἵης,	ἵη.	ἵετον,	ἱέτην.	ἵεμεν,	ἵετε,	ἵεσαν.

FIRST FUTURE.

ἥσ-ω,	εις,	ει.	ετον,	ετον.	ομεν,	ετε,	ουσι.

FIRST AORIST.	PERFECT.	PLUPERFECT.
ἧκα.	εἷκα.	εἵκειν.

SECOND AORIST.

ἧν,	ἧς,	ἧ.	ἕτον,	ἑτην.	ἕμεν,	ἕτε,	ἕσαν.

IMPERATIVE MOOD.

PRESENT.

ἵεθι,	ἱέτω.		ἵετον,	ἱέτων.	ἵέτε,	ἱέτωσαν.	

SECOND AORIST.

ἕς,	ἕτω.		ἕτον,	ἕτων.	ἕτε,	ἕτωσαν.	

OPTATIVE MOOD.

PRESENT.

ἱεί-ην,	ης,	η.	ητον,	ήτην.	ημεν,	ητε,	ησαν.

FIRST FUTURE.	PERFECT.
ἥσοιμι.	εἵκοιμι.

SECOND AORIST.

εἵ-ην,	ης,	η.	ητον,	ήτην.	ημεν,	ητε,	ησαν.

SUBJUNCTIVE MOOD.

PRESENT.

ἱῶ,	ἱῇς,	ἱῇ.	ἱῆτον,	ἱῆτον.	ἱῶμεν,	ἱῆτε,	ἱῶσι.

PERFECT.

Singular.	Dual.	Plural.
εἶκ-ω, ης, η.	ητον, ητον.	ωμεν, ητε, ωσι.

SECOND AORIST.

ὦ, ῆς, ῇ.	ἦτον, ἦτον.	ὦμεν, ἦτε, ὦσι.

INFINITIVE MOOD.

PRESENT.	FIRST FUTURE.
ἰέναι.	ἥσειν.
PERFECT.	**SECOND AORIST.**
εἰκέναι.	εἶναι.

PARTICIPLES.

PRESENT.	FIRST FUTURE.
ἰείς, ἰεῖσα, ἰέν.	ἥσων, ἥσουσα, ἥσον.
PERFECT.	**SECOND AORIST.**
εἰκώς, εἰκυῖα, εἰκός.	εἷς, εἷσα, ἕν.

PASSIVE VOICE.

INDICATIVE MOOD.

PRESENT.

Singular.	Dual.	Plural.
ἵε-μαι, σαι, ται.	μεθον, σθον, σθον.	μεθα, σθε, νται.

IMPERFECT.

ἱέ-μην, σο, το.	μεθον, σθον, σθην.	μεθα, σθε, ντο.

PERFECT.

εἶ-μαι, σαι, ται.	μεθον, σθον, σθον.	μεθα, σθε, νται.

PLUPERFECT.

εἵ-μην, σο, το.	μεθον, σθον, σθην.	μεθα, σθε, ντο.

P. P. FUTURE.	FIRST AORIST.	FIRST FUTURE.
εἱσομαι.	ἵθην and εἴθην.	ἐθήσομαι.

MIDDLE VOICE.

Present and imperfect like the Passive.[1]

First Aorist.

Singular.			*Dual.*		*Plural.*		
ἡκ-άμην,	ω,	ατο.	ἁμεθον,	ασθον, ἀσθην.	ἁμεθα,	ασθε,	αντο.

First Future.

ἡσ-ομαι,	εῖ,	εται.	ὁμεθον,	εσθον, εσθον.	ὁμεθα,	εσθε,	ονται.

Second Aorist.

ἑμην,	ἑσο,	ἑτο.	ἑμεθον,	ἑσθον, ἑσθην.	ἑμεθα,	ἑσθε,	ἑντο.

IMPERATIVE MOOD.

Perfect.

εἶσο,	εἰσθω.		εἶσθον,	εἰσθων.	εἶσθε,	εἰσθωσαν.	

Second Aorist.

ἑσο and οῦ,	ἑσθω.		ἕσθον,	ἑσθων.	ἕσθε,	ἑσθωσαν.	

OPTATIVE MOOD.

First Future.

ἡσοί-μην,	ο,	το.	μεθον,	σθον, σθην.	μεθα,	σθε,	ντο.

Second Aorist.

εἱ-μην,	ο,	το.	μεθον,	σθον, σθην.	μεθα,	σθε,	ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

ὦμαι,	ῇ,	ῆται.	ὡμεθον,	ἦσθον, ἦσθον.	ὡμεθα,	ἦσθε,	ὦνται.

INFINITIVE MOOD.

First Future.	Second Aorist.
ἡσεσθαι.	ἑσθαι.

PARTICIPLES.

First Future.			Second Aorist.		
ἡσόμεν-ος,	η,	ον.	ἑμεν-ος,	η,	ον.

1. The middle form ἱεμαι is used in the sense of "*to hasten*;" literally, "to send one's self on." Hence arises the kindred meaning of "to desire;" i. e., to send one's self after anything, in which sense it is the root of ἱμερος, "*desire*."

2. Ἧμαι, *to sit.*[1]

INDICATIVE MOOD.

PRESENT.

Singular.	*Dual.*	*Plural.*
ἧμαι, ἧσαι, ἧται.	ἥμεθον, ἧσθον, ἧσθον.	ἥμεθα, ἧσθε, ἧνται.[2]

IMPERFECT.

ἥμην, ἧσο, ἧτο.	ἥμεθον, ἧσθον, ἧσθην.	ἥμεθα, ἧσθε, ἧντο.

IMPERATIVE MOOD.

PRESENT.

ἧσο, ἥσθω.	ἧσθον, ἥσθων.	ἧσθε, ἥσθωσαν.

INFINITIVE.	PARTICIPLE.
PRESENT.	PRESENT.
ἧσθαι.	ἡμεν-ος, η, ον.[3]

3. Εἷμαι, *to clothe one's self.*

INDICATIVE MOOD.

PRESENT AND IMPERFECT.

Singular.	*Dual.*	*Plural.*
εἷμαι, εἶσαι, εἶται, and εἷσται.	——	— εἶνται.

PLUPERFECT.

εἵμην, εἶσο, and ἔσσο, εἶτο, εἶστο, ἔεστο, and ἔστο.	——	— εἶντο.

FIRST AORIST.

εἱσ- / ἑσσ- / ἑεισ- } αμην, ω, ατο.	ἁμεθον, ασθον, ἄσθην.	ἁμεθα, ασθε, αντο.

1. This verb is considered, by many grammarians, as a perfect passive from ἕω, *I set*, being for εἷμαι, εἷσαι, &c. The compound κάθημαι is more common than the simple verb.

2. For ἧνται the Ionians used ἕαται, and for ἧντο, in the pluperfect, ἕατο; for which the poets said εἵαται and εἵατο.

3. The accent is on the antepenult, on account of the present signification. The true accentuation, if ἡμενος be regarded as a perfect participle, is on the penult, ἡμένος.

PARTICIPLES.

Present and Perfect.	First Aorist.
εἱμενος.	*ἑσσάμενος.*

CLASS III.

1. Κεῖμαι, *to lie down.*

INDICATIVE MOOD.

Present.

Singular.			*Dual.*		*Plural.*		
κεῖ-μαι,	*σαι,*	*ται.*	*μεθον,*	*σθον,*	*μεθα,*	*σθε,*	*νται.*

Imperfect.

ἐκεί-μην,	*σο,*	*το.*	*μεθον,*	*σθον,*	*μεθα,*	*σθε,*	*ντο.*

First Future.

κείσ-ομαι,	*ει,*	*εται.*	*όμεθον,*	*εσθον,*	*όμεθα,*	*εσθε,*	*ονται.*

IMPERATIVE MOOD.

Present.

κεῖσο,	*κείσθω.*	*κεῖσθον,*	*κείσθων.*	*κεῖσθε,*	*κείσθωσαν.*

OPTATIVE MOOD.

Present.

κεοί-μην,	*ο,*	*το.*	*μεθον,*	*σθον,*	*σθην.*	*μεθα,*	*σθε,*	*ντο.*

SUBJUNCTIVE MOOD.

Present.	First Aorist.
κέωμαι.	*κείσωμαι.*

INFINITIVE.

Present.	Present.
κεῖσθαι.	*κείμεν-ος, η, ον.*

2. Ἴσημι, *to know.*[1]

INDICATIVE MOOD.

PRESENT.

Singular.	*Dual.*	*Plural.*
ἰσ-ημι, ης, ησι.	ατον, ατον.	αμεν, ατε, and μεν and τε, } ασι.[2]

IMPERFECT.

ἰσ-ην, ης, η.	ατον, ατην.	αμεν, ατε, ασαν, and αν.

IMPERATIVE MOOD.

PRESENT.

ἰσ-αθι and θι, άτω and τω.	ατον and τον, άτων and των.	ατε and τε, άτωσαν, τωσαν, and των.

INFINITIVE.	PARTICIPLE.
PRESENT.	PRESENT.
ἰσᾶναι.	ἰσα-ς, σα, ν.

MIDDLE VOICE.[3]

INDICATIVE MOOD.

PRESENT.

Singular.	*Dual.*	*Plural.*
ἰσα-μαι, σαι, ται.	μεθον, σθον, σθον.	μεθα, σθε, νται.

IMPERFECT.

ἰσά-μην, σο, το.	μεθον, σθον, σθην.	μεθα, σθε, ντο.

INFINITIVE.	PARTICIPLE.
PRESENT.	PRESENT.
ἰσασθαι.	ἰσάμεν-ος, η, ον.

1. The verb ἴσημι occurs in the singular only in Doric writers; as, ἴσαμι, *Theocrit.* 5, 119. According to the grammarians, οἶδαμεν, the first person plural of οἶδα, was changed by the Ionic writers into ἴδμεν, which the Attics softened into ἴσμεν, and from this last was formed a new present, namely, the verb ἴσημι.

2. In common use, the dual and plural of the present tense alone occur. For the singular οἶδα is employed. Thus, οἶδα, οἶσθα, οἶδε; dual, ἴστον, ἴστον; plural, ἴσμεν, ἴστε, ἴσασι.

3. The passive ἴσαμαι is not in use.

3. Φημί, *to say.*

INDICATIVE MOOD.

PRESENT.

Singular.	*Dual.*	*Plural.*
φημί, φής, φησί.	φατόν, φατόν.	φαμέν, φατέ, φασί.

IMPERFECT.

ἔφ-ην, ης, η.	ατον, άτην.	αμεν, ατε, ασαν, and αν.

FIRST FUTURE.

φήσ-ω, εις, ει.	ετον, ετον.	ομεν, ετε, ουσι.

FIRST AORIST.

ἔφησ-α, ας, ε.	ατον, άτην.	αμεν, ατε, αν.

IMPERATIVE MOOD.

PRESENT.

φάθι, φάτω.	φάτον, φάτων.	φάτε, φάτωσαν.

OPTATIVE MOOD.

PRESENT.

φαί-ην, ης, η.	ητον, ήτην.	ημεν, ητε, ησαν, μεν, τε, εν.

FIRST AORIST.

φήσ-αιμι, αις, αι.	αιτον, αίτην.	αιμεν, αιτε, αιεν.

SUBJUNCTIVE MOOD.

PRESENT.

φῶ, φῇς, φῇ.	φῆτον, φῆτον.	φῶμεν, φῆτε, φῶσι.

INFINITIVE.

PRESENT.

φάναι.

FIRST AORIST.

φῆσαι.

PARTICIPLES.

PRESENT.

φάς, φᾶσα, φάν.

FIRST FUTURE.

φήσων.

Second Aorist.	First Aorist.
φῆναι.	φῆσας.

PASSIVE VOICE.

INDICATIVE.	IMPERATIVE.
Perfect. πέφαμαι, — πέφαται.	πεφάσθω.
INFINITIVE.	**PARTICIPLE.**
πεφάσθαι.	πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Singular.	*Dual.*	*Plural.*
φα-μαί, σαί, ται.	μεθον, σθον, σθον.	μεθα, σθε, νται.

Imperfect.

ἐφά-μην, σο, το.	μεθον, σθον, σθην.	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

φάσ-ω, θω.	θον, θων.	θε, θωσαν.

INFINITIVE.	PARTICIPLE.
Present.	Present.
φάσθαι.	φάμεν-ος, η, ον.

REMARKS.

1. The present indicative of *φημί*, with the exception of the second person singular, is enclitic ; i. e., throws back its accent upon the preceding word.

2. The imperfect ἔφην, &c., is generally placed after one or more words of the speaker, as an aorist, like the Latin *inquit*, even when another word of the same signification precedes. Ἔφην, φῶ, and the infinitive *φάναι*, are always used of past time ; as, *φάναι τὸν Σωκράτη*, "*that Socrates has said.*"

3. In the language of common life ἦν, ἦς, ἦ, is frequently

put for ἔφην, ἔφης, ἔφη. Thus, ἦ δ' ὅς, "*said he*;" ἦν δ' ἐγώ, "*said I.*"

4. The aorist ἔφησα is hardly used in the Attic dialect, except in the sense of "*to maintain*;" as, ἀπέφησε, "*she refused*;" *Xen. Cyrop.* 6, 1, 32. The optative φήσαιμι and subjunctive φήσω often occur in this same sense.

DEFECTIVE VERBS.[1]

1. From irregular verbs must be distinguished the defectives, of which a considerable number occur in the Greek language. These exhibit no deviation in the formation of tenses, like the irregular verbs, but are characterized by the following peculiarities:

2. From the great copiousness of the Greek language; from the diversity of its dialects, of which several attained a high cultivation, and were established in written productions; and from the particular attention continually bestowed, by the Greeks in general, upon the harmony and improvement of their language, it could not fail to happen that a multitude of old forms gradually declined in use, and were, at length, entirely supplanted by others of more modern date. Thus the simplest form, the present of many verbs, has become obsolete, and is no longer to be met with in the writings of the Greeks; while individual forms, chiefly for the narrative tense, the aorist, are still in use.

3. Every such relic of an old verb is now associated with the more modern present form to which it belongs in signification, although the two frequently possess no resemblance to each other. Thus we say, that to the present αἱρέω belongs the aorist εἷλον, although it is impossible for the latter form to be deduced in any way from the former, but the two are allied together solely by the common signification, "*to take away*." The same is the case with respect to ἐλεύσομαι and ἦλθον, both being associated with

1. *Rost, G. G.* p. 289, *seq.*

the present *ἔρχομαι*, and to others enumerated in the following catalogue.

CATALOGUE OF IRREGULAR AND DEFECTIVE VERBS.

Observations.

1. The forms distinguished by capitals are all obsolete roots, which are requisite for the deduction of irregular forms still in use, but must no longer be used themselves.

2. To avoid unnecessary prolixity, the extant forms of an irregular verb are often not completely enumerated. These, however, are merely forms which continue in the analogy, and can be formed easily and regularly, and the omission is always indicated by &c. Thus, for example, in *ἀλνέω*, after assigning the future *ἀλνέσω*, the aorist *ἤνεσα* can be formed at once, and, therefore, has not been received into the catalogue.

3. Where the signification is not specifically given, the natural one, such as is clear from the signification of the present, must be understood to remain.

4. Forms which are usual only with the poets and in the older language are designated by an * at the beginning.

A.

*Ἀάω, "*I hurt*," of which the aorist *ἄασα* or *ἄσα*, in the active; *ἄᾶται*, the third person singular of the present; *ἀάσθην*, in the passive aorist, and *ἀασάμην*, in the middle aorist, are alone used.

Ἀγείρω, "*I assemble*," future, *ἀγερῶ*, perfect, *ἠγερκα*, both regular. The pluperfect, with the Attic reduplication, *ἀγήγερκα*; third person pluperfect passive, **ἀγηγέρατο*; third person plural, second aorist middle, **ἠγερόντο*, besides its participle **ἀγρόμενος*.

Ἄγαμαι, "*I admire*," present and imperfect like *ἵσταμαι*; future, *ἀγάσομαι*; first aorist passive, *ἠγασθην*; first aorist middle, *ἠγασάμην*.

Ἄγνυμι, "*I break*," from ΑΓΩ, future, *ἄξω*; first aorist, *ἔαξα* (with the old form of the augment), in the epic dialect also *ἦξα*; perfect middle, *ἔᾶγα* (with an intransitive signification, "*I am broken*"); second aorist passive, *ἐᾰ́γην*.

Ἄγω, "*I lead*," future, *ἄξω*, &c.; second aorist, *ἤγαγον*; infinitive

of the second aorist, *ἀγαγεῖν*; second aorist middle, *ἠγαγόμην* (all these three with the Attic reduplication); perfect, *ἦχα*, Doric *ἀγήοχα*.

*Ἀείρω, "*I raise up*," used only in the participle, *ἀείρων*; participle passive, *ἀειρόμενος*; participle of the first aorist active, *ἀείρας*; of the first aorist middle, *ἀειράμενος*; of the first aorist passive, *ἀερθείς*; and in the third person singular of the first aorist passive, *ἄέρθη*; the third person plural of the same tense, *ἄερθεν*; the third person singular of the pluperfect passive, *ἄωρτο*. All its remaining forms are deduced from *αἴρω*.

*ΑΕΩ, infinitive, *ἀῆναι* or *ἀημέναι*, "*to blow*," retains the long characteristic vowel also in the dual and plural, as well as in the passive. Present passive, *ἄημαι*; first aorist active, *ἄεσα*; first aorist infinitive active, *ἀέσαι*, "*to sleep*."

Αἰνέω, "*I praise*," future, *αἰνέσω*, &c.; perfect passive, *ἤνημαι*; but first aorist passive, *ἠνέθην*.

Αἱρέω, "*I take*," future, *αἱρήσω*; perfect, *ἥρηκα*, Ionic, *ἀραίρηκα*; perfect passive, *ἥρημαι*; first aorist passive, *ἡρέθην*. The second aorist is borrowed from the obsolete root ΈΑΩ, and makes *εἷλον*, infinitive *ἑλεῖν*, for the active; and *εἱλόμην*, infinitive *ἑλέσθαι*, for the middle.

Αἴρω, "*I raise*," future, *ἀρῶ*, &c.

Αἰσθάνομαι, "*I feel*," future, *αἰσθήσομαι*, &c.; second aorist, *ἠσθόμην*; perfect, *ἤσθημαι*.

*Ακαχμένος, "*pointed*," perfect participle passive, from an unusual root, which may be ΆΚΑΖΩ or ΆΚΩ, according as a reduplication is assumed or not in *ἀκαχμένος*.

*ΆΚΑΧΩ, "*I afflict*," second aorist, *ἤκαχον*; first aorist, *ἠκάχησα* or *ἀκάχησα*; second aorist middle, *ἠκαχόμην* or *ἀκαχόμην*; perfect passive, *ἀκάχημαι* and *ἀκήχεμαι*; third person plural perfect passive, *ἀκηχέδαται* for *ἀκήχενται*; third person plural pluperfect passive, *ἀκαχείατο* for *ἀκάχηντο*.

*Ἀλεείνω, "*I avoid*," to which the epic forms of the first aorist middle are, *ἠλεύατο* or *ἀλεύατο*; participle, *ἀλευάμενος*; infinitive, *ἀλέασθαι* and *ἀλεύασθαι*, deduced from a root ΆΑΕ without *σ*.

Ἀλέξω, "*I avert*," future, *ἀλεξήσω*; and, from ΆΑΕΚΩ, the first aorist middle infinitive, *ἀλέξασθαι*. From the syncopated form ΆΑΚΩ, and by reduplication, are formed the epic second aorist infinitive, *ἀλαλκεῖν*, &c.

Ἀλθαίνω, "*I heal*," future, *ἀλθήσω*; second aorist middle, *ἀλθόμην*, with an intransitive signification.

Ἁλίσκομαι, "*I am caught*," from ΆΑΟΩ, future, *ἁλώσομαι*; second aorist active (with a passive signification, "*I was caught*"), *ἥλων*, Attic *ἑάλων*; second aorist infinitive, *ἁλῶναι*; second aorist subjunctive, *ἁλῶ*,

ἁλῷς, &c.; second aorist optative, ἁλοίην; participle of second aorist, ἁλούς; perfect, ἥλωκα, Attic ἐάλωκα (in a passive signification, "*I have been caught*").

*'Αλιταίνω, "*I sin*," future, ἁλιτήσω; second aorist, ἥλιτον; second aorist middle, ἠλιτόμην. Also ἁλιτήμενος, as present participle middle, from an accessory form, ἁλίτημι.

'Αλλομαι, "*I spring*," future, ἁλοῦμαι; first aorist, ἠλάμην; second aorist middle, ἠλόμην; epic, in the second and third persons, syncopated and without aspiration, ἅλσο, ἅλτο.

*'Αλύσκω, "*I shun*," future, ἀλύξω; first aorist, ἤλυξα.

'Αμαρτάνω, "*I err*," future, ἁμαρτήσομαι; perfect, ἡμάρτηκα; second aorist, ἥμαρτον, epic ἤμβροτον.

'Αμβλίσκω, "*I miscarry*," future, ἀμβλώσω, &c., from 'ΑΜΒΛΟΩ.

'Αμπέχω and ἀμπισχνοῦμαι, see under Ἔχω.

*'Αμπλακίσκω, "*I err*" or "*miss*," future, ἁμπλακήσω; second aorist, ἥμπλακόν; second aorist infinitive, ἁμπλακεῖν.

'Αμφιέννυμι, "*I dress*," 'ΑΜΦΙΕΩ, future, ἀμφιέσω, Attic, ἀμφιῶ; first aorist, ἠμφίεσα; perfect passive, ἠμφίεσμαι, ἀμφιεῖμαι.

'Αναλίσκω, "*I consume*" or "*spend*," forms from ἀναλόω the future, ἀναλώσω; first aorist, ἀνάλωσα; perfect, ἀνάλωκα, both unaugmented with the Attics; but in Ionic with the augment ἠνάλωκα or ἀνήλωκα.

'Ανδάνω, "*I please*," imperfect, ἤνδανον, and ἐάνδανον epic, also ἐήνδανον; second aorist, ἔᾶδον epic, and also ἄδον, besides the third person, εὔᾶδε; second aorist infinitive, ἀδεῖν; perfect, ἕᾶδα and ἔᾶδα; future, ἀδήσω.

*'Ανήνοθεν, third person singular of the perfect middle, to denote a finished action, "*gushes forth*," "*rises up*;" to be derived from 'ΑΝΘΩ, allied to ἀνθέω, "*I flower*."

'Ανοίγω or ἀνοίγνυμι, see Οἴγω.

*'Ανωγα, an old perfect form of uncertain derivation, and with a present meaning, "*I command*" or "*commission*." First person plural in a syncopated form, ἄνωγμεν; imperative, ἄνωχθι, besides ἠνώγεα as a pluperfect. Hence a new present, ἀνώγω; imperfect, ἤνωγον and ἠνώγεον; future, ἀνώξω; first aorist, ἤνωξα.

*'Απηύρων, as first person singular and third person plural of the imperfect, with also an aorist signification, "*I took away*;" second person, ἀπηύρας; third person, ἀπηύρα, from an assumed radical form, ἀπαυράω, of which, however, nothing occurs besides the forms just enumerated. To it ἀπούρας belongs as a participle, although their connexion does not admit of being clearly pointed out.

*'Απαφίσκω, "*I deceive*," second aorist, ἤπαφον; second aorist infinitive, ἀπαφεῖν; future, ἀπαφήσω.

'Απεχθάνομαι, "*I am hated*," future, *ἀπεχθήσομαι*; perfect, *ἀπήχθημαι*; second aorist, *ἀπηχθόμην*.

'Αραρίσκω, "*I fit*," second aorist, *ἤραρον*; future, *ἄρσω*; first aorist, *ἦρσα*; first aorist middle, *ἠρσάμην*. The perfect middle, *ἄρᾱρα* or *ἄρηρα*, has an intransitive signification, as also the perfect passive, *ἀρήρεμαι*.

'Αρέσκω, "*I make favourable*" or "*pleasing*," also intransitive "*I please*," future, *ἀρέσω*, &c.; perfect passive, *ἤρεσμαι*; first aorist passive, *ἠρέσθην*.

'ΑΡΩ, radical form to *ἀραρίσκω* and *ἀρέσκω*; also to *ἄλρω*.

Αὐξάνω, "*I increase*," second aorist, *ηὔξον*; future, *αὐξήσω*; first aorist, *ηὔξηκα*; perfect passive, *ηὔξημαι*; first aorist passive, *ηὐξήθην*; first future middle, *αὐξήσομαι*, as future passive, "*I shall grow*," i. e., be increased.

"Αχθομαι, "*I am vexed*," future, *ἀχθέσομαι*; first aorist passive, *ἠχθέσθην*.

'ΑΧΩ, radical form to *ἄχνυμαι* and 'ΑΚΑΧΩ.

B.

Βαίνω, "*I go*," primitive form ΒΑΩ, by reduplication Βιβάω, *βίβημι*, or, by the insertion of *σκ*, *βάσκω*; future, *βήσομαι*; perfect, *βέβηκα*; second aorist, *ἔβην*; second aorist subjunctive, *βῶ*; second aorist optative, *βαίην*; imperative, *βῆθι*; infinitive, *βῆναι*; participle, *βάς*. Some compounds take a transitive signification, and therefore form also the passive forms, perfect, *βέβαμαι*; first aorist, *ἐβάθην*. In the Ionic dialect the simple verb is also used in the transitive sense, "*to lead*," "*to bring*," and the future *βήσω* and first aorist *ἔβησα* stand exclusively in this signification. The following accessory forms, from the dialects, must also be observed. 1. Of the third person present, *βιβᾱ́*, participle, *βιβῶν*, formed from *βιβάω*, and *βιβάς* from *βίβημι*. 2. Of the second aorist, third person dual, *βάτην*, besides *βήτην*; third person plural, *ἔβαν*, besides *ἔβησαν*; subjunctive, *βῶ*, lengthened into *βέω* and *βείω*, plural, *βείομεν*. 3. The syncopated accessory forms of the perfect, first person plural, *βέβαμεν*, third person plural, *βεβάασι*; third person plural of the pluperfect, *βέβασαν*; participle of the perfect, *βεβώς*, *βεβαυῖα*, contracted *βεβῶς*, *βεβῶσα*, &c. All these forms belong to the poets, and particularly to the epic poets, with whom an aorist middle, *βήσετο*, and an imperative, *βήσεο*, also occur.

Βάλλω, "*I throw*," future, *βαλῶ*, Ionic and with later writers, *βαλλήσω*; second aorist, *ἔβαλον*; perfect, *βέβληκα*; perfect passive, *βέβλημαι*; first aorist passive, *ἐβλήθην*; second aorist middle, *ἐβαλόμην*. There are also formed in epic, from an assumed form ΒΑΗΜΙ, a third person dual, *βλήτην*, either of the imperfect or second aorist; and a third per-

son singular of the second aorist middle, *ἔβλητο*, with a passive signification; besides the infinitive, *βλῆσθαι*; participle, *βλήμενος*; optative, *βλείμην*, *βλεῖο*. Epic writers also form *βεβολήατο*, as a third person singular of the pluperfect passive; and *βεβολημένος*, as a perfect participle passive, from an accessory form ΒΟΑΕΩ.

*ΒΑΡΕΩ, usual present, *βαρύνω*, "*I load*;" from the old radical form comes the epic perfect participle *βεβαρηώς*.

Βαστάζω, "*I bear*," future, *βαστάσω*, &c.; adopts in the passive the other mode of formation, according to the characteristic γ; as, first aorist passive, *ἐβαστάχθην*.

Βάσκω, ΒΑΩ, ΒΙΒΗΜΙ, see Βαίνω.

Βιβρώσκω, "*I eat*," from ΒΡΟΩ, future, *βρώσω* and *βρώσομαι*, &c.; second aorist, *ἔβρων*.

Βιόω, "*I live*," future, *βιώσομαι*; first aorist, *ἐβίωσα*, besides the second aorist, *ἐβίων*, of which the remaining moods are chiefly used; as, subjunctive, *βιῶ*, *βιῷς*, &c.; optative, *βιώην*; imperative, *βίωθι*; infinitive, *βιῶναι*; participle, *βιούς*.

Βλαστάνω, "*I sprout*," future, *βλαστήσω*, &c.; second aorist, *ἔβλαστον*.

ΒΑΗΜΙ and ΒΟΑΕΩ, see *βέλλω*.

Βόσκω, "*I feed*," future, *βοσκήσω*, &c.

Βούλομαι, "*I will*," imperfect, *ἐβουλόμην* and *ἠβουλόμην*; future, *βουλήσομαι*; perfect, *βεβούλημαι*; first aorist, *ἐβουλήθην* and *ἠβουλήθην*.

ΒΡΟΩ, see Βιβρώσκω.

Γ.

Γαμέω, "*I marry*," future, *γαμέσω*, Attic, *γαμῶ*, also *γαμήσω*; perfect, *γεγάμηκα*; first aorist, *ἔγημα*; first aorist infinitive, *γῆμαι*; future middle, *γαμοῦμαι*; first aorist middle, *ἐγημάμην*, from the root ΓΑΜΩ.

*Τέγωνα, a form for the perfect, similar to *ἄνωγα*, used also in the signification of the imperfect and aorist, "*I cried aloud*;" participle, *γεγωνώς*; infinitive, *γεγωνεῖν* and *γεγωνέμεν*. Also a new imperfect, *ἐγεγώνευν*, contracted from *ἐγεγώνεον*.

ΓΕΝΩ, the obsolete root of *γείνομαι* (a purely poetic form) and *γίνομαι* or *γίγνομαι*, which transitively signifies, "*I beget*;" intransitively, "*I am born*," "*arise*," "*become*." The transitive signification, however, belongs only to the aorist *ἐγεινάμην*, "*I begat*." All the remaining forms in use, namely, future, *γενήσομαι*; second aorist, *ἐγενόμην*; perfect, *γέγονα* and *γεγένημαι*, have the intransitive signification alone. In epic, and with the poets, perfect, *γέγαα*; third person plural, *γεγάασι*; first person plural, *γέγαμεν*; infinitive, *γεγάμεν*; participle, *γεγαώς*, *γε-*

γεγᾶα, contracted γεγώς, γεγῶσα; which forms are all to be deduced from the simple root ΓΕ, and by change of sound ΓΑ.

Γηθέω, "*I rejoice*," future, γηθήσω, &c.; perfect middle, γέγηθα, in the signification of the present.

Γιγνώσκω (Attic, besides γινώσκω), "*I know*," root, ΓΝΟΩ, future, γνώσομαι; perfect, ἔγνωκα; perfect passive, ἔγνωσμαι; first aorist passive, ἐγνώσθην. The second aorist, formed according to the conjugation in μι, is ἔγνων; plural, ἔγνωμεν, &c.; infinitive, γνῶναι; imperative, γνῶθι, γνώτω, &c.; optative, γνοίην; participle, γνούς.

Δ.

Δαῆναι, see ΔΑΩ.

Δάκνω, "*I bite*," from ΔΗΚΩ, future, δήξομαι; perfect, δέδηχα, &c.; second aorist, ἔδακον.

Δαμάω, "*I tame*" or "*subdue*," simple root, ΔΑΜΩ, whence second aorist, ἐδάμον; subjunctive, δαμῶ, lengthened into δαμέω and δαμείω; perfect, δέδμηκα; perfect passive, δέδμημαι; first aorist passive, ἐδμήθην.

Δαρθάνω, "*I sleep*," future, δαρθήσομαι; perfect, δεδάρθηκα; second aorist, ἔδαρθον, by transposition, ἔδραθον; and, with a passive form but an active signification, ἐδάρθην.

*ΔΑΩ, primitive to διδάσκω, "*I teach*," from which, with an active signification only, second aorist, ἔδαον or δέδαον. The most usual forms are, the second aorist passive, ἐδάην, "*I was taught*;" infinitive, δαῆναι; subjunctive, δαείω (by an epic prolongation for δαῶ); future, δαήσομαι. The passive signification belongs also to the perfect, δεδάηκα, δέδαα, δεδάημαι. Of the middle, the epic infinitive, δεδάασθαι, "*to become acquainted with*," "*inquire into*," is alone extant.

Δεῖ, see Δέω.

Δείδω, see Δίω.

Δεικνύμι, "*I show*," future, δείξω, &c. The Ionians make the derivative forms without ι, thus, δέξω, ἔδεξα, &c. The epic form of the perfect passive, δείδεγμαι, is irregular.

Δέμω, "*I build*," first aorist, ἔδειμα; perfect, δέδμηκα; to be distinguished from the like forms of the verb δαμάω.

Δέρκω, usually δέρκομαι, "*I see*," perfect, δέδορκα, with a present signification; second aorist, ἔδρακον (by transposition from ἔδαρκον), also ἐδράκην and ἐδέρχθην, all with an active signification.

Δέχομαι, "*I receive*," future, δέξομαι, &c. The epic forms of the second aorist, without a connective vowel, ἐδέγμην, third person singular, δέκτο and ἔδεκτο; imperative, δέξο; infinitive, δέχθαι; participle, δέγμενος, are to be observed.

Δέω, "*I bind*," future, δήσω; first aorist, ἔδησα; perfect, δέδεκα;

perfect passive, *δέδεμαι*; first aorist passive, *ἐδέθην*. The third future passive, *δεδήσομαι*, has the signification of the simple future passive.

Δέω, "*I want*," "*am deficient*," passive, *δέομαι*, "*I have need of*," "*beg*;" future, *δεήσω*, &c. In general, the active occurs only as an impersonal; present, *δεῖ*; subjunctive, *δέῃ*; optative, *δέοι*; infinitive, *δεῖν*; participle, *δέον*; imperfect, *ἔδει*; first aorist, *ἐδέησε*; future, *δεήσει*.

ΔΗΚΩ, see Δάκνω.

Διδάσκω, "*I teach*," future, *διδάξω*; first aorist, *ἐδίδαξα*; perfect, *δεδίδαχα*, &c.

Διδράσκω, "*I run away*," usually occurring only in compounds, borrows, from the root ΔΡΑΩ, the future, *δράσομαι*; perfect, *δέδρακα*; second aorist, *ἔδραν*, *ας*, *α*; subjunctive, *δρῶ*, *δρᾷς*, *δρᾷ*, &c.; optative, *δραίην*; imperative, *δρᾶθι*; infinitive, *δρᾶναι*; participle, *δράς*, all formed according to the conjugation in *μι*.

Δίζημι, "*I seek*," retains the long characteristic vowel in the passive form, contrary to the analogy of the conjugation in *μι*.

Δίω, "*I fear*," "*fly*;" *δίομαι*, "*I scare*," "*terrify*," both in use only with epic writers. Hence are deduced the perfect, *δέδια*, "*I fear*," in epic also *δείδια*; plural, without a connecting vowel, *δείδιμεν*, *δείδιτε*, *δειδίασι*; imperative, *δείδιθι*; infinitive, *δειδιέναι*, epic *δείδιμεν*; participle, *δειδιώς*, genitive, *-ότος* and *-ῶτος*; third person plural of the imperfect, *ἐδείδισαν*. The common language has the present, *δείδω*; future, *δείσομαι*; first aorist, *ἔδεισα*, epic *ἐδδεισα*; perfect, *δέδοικα*, with a present signification.

Δοκέω, "*I appear*," "*seem*," from ΔΟΚΩ, future, *δόξω*, &c.; perfect, with a passive form, *δέδογμαι*, "*I have appeared*." The regular formation, *δοκήσω*, &c., is more rare.

ΔΡΑΩ, see Διδράσκω.

Δύναμαι, "*I am able*," second person, *δύνασαι* (not *δύνῃ*); imperfect, *ἠδυνάμην*, conjugated like *ἱσταμαι*; future, *δυνήσομαι*; first aorist, *ἐδυνήθην* and *ἐδυνάσθην*; perfect, *δεδύνημαι*.

Δύω, "*I cover*," future, *δύσω*; first aorist, *ἔδυσα*; first aorist passive, *ἐδύθην*. The perfect, *δέδῦκα*, and the second aorist, *ἔδυν*; infinitive, *δῦναι*, epic *δύμεναι*; participle, *δύς*, have, like the middle, whose forms are regular, the signification, "*to immerse one's self*," "*to inwrap one's self*."

E.

Ἐγείρω, "*I wake*" or "*arouse*," regular in most of its forms, perfect, *ἐγήγερκα* (with the Attic reduplication). The middle, *ἐγείρομαι*, "*I awake*," syncopates the second aorist, *ἠγρόμην* (for *ἠγερόμην*); infinitive, *ἐγρέσθαι*. To this middle the perfect *ἐγρήγορα* (for *ἐγήγορα*) belongs

in signification, besides the epic accessory forms ἐγρήγορθε and ἐγρηγόρθασι (as the second and third persons plural), and the infinitive, ἐγρηγόρθαι.

Ἔδω, "*I eat*," used in this form only with the epic writers and Ionians, besides the perfect, ἐδήδα (with the Attic reduplication), and the future, ἔδομαι (for ἐδοῦμαι). Prose writers make use of ἐσθίω as a present, and attach to it forms from ἔδω, ΕΔΕΩ: perfect, ἐδήδοκα (ἤδεκα, by change of vowel ἤδοκα, with the Attic reduplication ἐδήδοκα); perfect passive, ἐδήδεσμαι; first aorist passive, ἠδέσθην. As second aorist active, ἔφαγον; infinitive, φαγεῖν.

Ἔζομαι, "*I sit*," future, ἕδοῦμαι.

Ἐθέλω and θέλω, "*I am willing*," future, ἐθελήσω and θελήσω, &c.

Ἔθω, "*I am wont*," only with epic writers, together with the perfect middle εἴωθα, Ionic ἔωθα, in the same signification.

ΕΙΔΩ, an obsolete form with the signification "*I see*," "*perceive*," in epic yet used as a passive, εἶδομαι, "*I am seen*," "*appear*," "*seem*," besides the aorist εἰσάμην or ἐεισάμην. The primitive form is ΙΔΩ; second aorist, εἶδον, epic also without augment, ἴδον; subjunctive, ἴδω; optative, ἴδοιμι; imperative, ἴδε; infinitive, ἰδεῖν; participle, ἰδών; second aorist middle, εἰδόμην, ἰδόμην, in the same signification. The perfect οἶδα ("*I have perceived*" or "*seen into*," i. e., "*I know*"), which belongs thereto, is anomalous in formation and conjugation (*vid.* page 166); second aorist subjunctive, εἰδῶ; optative, εἰδείην; imperative, ἴσθι; infinitive, εἰδέναι, epic, Ionic ἰδμέναι; participle, εἰδώς, υῖα, ός, &c.; pluperfect, ᾔδειν, epic ᾔδεα, Attic ᾔδη (formed from the root εἰδ with an augment); second person, ᾔδεις and ᾔδεισθα, also ᾔδησθα; third person, ᾔδει, epic ᾔδεε and ᾔδεεν; dual, ᾔδειτον or ᾖστον; third person, ᾐδείτην or ᾖστην; plural, ᾔδειμεν or ᾖμεν; ᾔδειτε or ᾖστε; ᾔδεσαν or ᾖσαν. Epic collateral forms of this pluperfect are, first person, ἠείδειν; second persons, ἠείδεις or ἠείδης; third person, ἠείδει, ἠείδη, or ἤειδε. As future to οἶδα stands εἴσομαι, "*I shall know*."

Εἴκω, "*I am like*," besides the future εἴξω, usual only in the older language. The common language has the perfect middle, ἔοικα, Ionic οἶκα; first person plural, ἐοίκαμεν and ἐοίγμεν, in the present signification; participle, ἐοικώς, Ionic οἰκώς, Attic εἰκώς (which is always used by the Attics for the signification *probable, reasonable*; while ἐοικώς in Attic only signifies *similar*); pluperfect, ἐῴκειν. Epic collateral forms without a connecting vowel are ἔικτον and ἐίκτην, as third person dual of the perfect and pluperfect, and ἤικτο or ἔικτο, as third person singular of the pluperfect with a passive form.

*Εἵλω and εἱλέω, Attic εἱλέω, "*I press*," future, εἱλήσω, &c. Epic writers adopt forms from the root ΈΑΩ, as, first aorist, ἕλσα; infinitive,

ἕλσαι or ἐελσαι; participle, ἕλσας; perfect passive, ἐελμαί; second aorist passive, ἐάλην or ἑάλην, and as third person singular pluperfect passive, ἐόλητο.

Εἶμαρται, see ΜΕΙΡΟΜΑΙ.

Εἰπεῖν, "*to say*," used only as an aorist; indicative, εἶπον; subjunctive, εἴπω; optative, εἴποιμι; imperative, εἰπέ, in the plural, besides εἴπετε, also ἔσπετε; participle, εἰπών. Besides these a first aorist also εἶπα, particularly usual in the imperative, εἶπον, εἰπάτω, &c.

Εἴρω, "*I say*," as a present only in epic; future, ἐρέω, Attic ἐρῶ; perfect, εἴρηκα; perfect passive, εἴρημαι; future, εἰρήσομαι (with a middle form and a passive signification); first aorist passive, εἰρήθην Ionic, ἐρρήθην Attic; infinitive, ῥηθῆναι; participle, ῥηθείς; future, ῥηθήσομαι; from a root ΡΕΩ.

Εἴρω, "*I connect together*," perfect passive, ἔερμαι; pluperfect passive, ἐέρμην.

Εἴωθα, see ἔθω.

Ἐλαύνω and ἐλάω, "*I drive*," future, ἐλάσω, Attic ἐλῶ, ἐλᾷς, ἐλᾷ, &c.; infinitive, ἐλᾶν; first aorist, ἤλασα; perfect, ἐλήλακα; perfect passive, ἐλήλαμαι, third person plural epic, ἐληλάδαται for ἐλήλανται; first aorist passive, ἠλάθην.

ΕΛΕΥΘΩ, ΕΛΥΘΩ, ΕΛΘΩ, see Ἔρχομαι.

*Ἔλπομαι, "*I hope*," perfect middle, ἔολπα; pluperfect, ἐώλπειν.

ΕΛΩ, see Αἱρέω.

ΕΝΕΓΚΩ, ΕΝΕΙΚΩ, see Φέρω.

*Ἐνέπω, also ἐννέπω, "*I relate*," "*tell*," second aorist, ἔνισπον; subjunctive, ἐνίσπω; optative, ἐνίσποιμι; imperative, ἔνισπε; infinitive, ἐνισπεῖν; future, ἐνισπήσω and ἐνίψω. From it must be distinguished ἐνίπτω or ἐνίσσω, "*I chide*," "*address harshly*," to which the double form of the second aorist belongs, namely, ἠνίπαπον and ἐνένιπον.

*Ἐνήνοθε, "*is* or *lies thereon*," an old perfect form, with the signification of the present and aorist, used only in composition, as, ἐπενήνοθε and the like, formed from an obsolete root, ΈΝΘΩ, by the insertion of ο, or from ΈΝΕΘΩ by change of the vowel, and in both cases with the Attic reduplication.

*Ἐνίπτω, see under Ἐνέπω.

*Ἔννυμι, "*I dress*," in the present formed regularly like δείκνυμι, takes an augment only in the perfect; future, ἕσω and ἕσσω; first aorist, ἔσσα; infinitive, ἔσαι; perfect passive, εἷμαι, and in compounds also ἕσμαι; pluperfect passive, εἵμην; second person, εἷσο and ἔσσο; third person, ἕστο and ἔεστο (from ἔσμην, ἐέσμην).

*Ἐπαυρεῖν, "*to enjoy*," as second aorist infinitive, from the indicative, ἐπηῦρον; subjunctive, ἐπαύρω; second aorist middle, ἐπηυρόμην;

first aorist middle, *ἐπηυράμην*; future, *ἐπαυρήσομαι*. The present is *ἐπαυρίσκω*, of rare occurrence.

'Επίσταμαι, "*I know*," imperfect, *ἠπιστάμην* (like *ἵσταμαι*); future, *ἐπιστήσομαι*; first aorist, *ἠπιστήθην*.

*'Επω, "*I am occupied*," "*am about something*," takes *ει* in prefixing the augment of the imperfect, *εἶπον*; second aorist, *ἔσπον*; subjunctive, *σπῶ*; infinitive, *σπεῖν* (used only in compounds). The middle *ἕπομαι*, "*I follow*," is also much used in prose; imperfect, *εἱπόμην*; future, *ἕψομαι*; second aorist, *ἑσπόμην*; subjunctive, *σπῶμαι* and *ἕσπωμαι*; optative, *σποίμην* and *ἑσποίμην*; imperative, *σποῦ*, epic *σπέο* and *σπεῖο*; infinitive, *σπέσθαι* and *ἑσπέσθαι*; participle, *σπόμενος* and *ἑσπόμενος*. The forms of the moods of this second aorist, with *ε* prefixed, are peculiar to the poets alone, and can never be used in composition.

'Εράω, "*I love*," has, besides the present, only the imperfect, *ἤρων*, with an active form. The remaining tenses have a passive form, but are used in an active sense, as, first aorist, *ἠράσθην*; future, *ἐρασθήσομαι*. The present *ἐρῶμαι* alone has also a passive signification. A poetic collateral form with an active signification is *ἔραμαι*; first aorist, *ἠρασάμην*.

'ΕΡΓΩ and *ἔρδω*, see 'Ρέζω.

'Ερομαι, "*I ask*," occurs in the general language only as an aorist, namely, *ἠρόμην*, *ἤρετο*, to which the remaining moods must also be added, although the infinitive is accented *ἔρεσθαι* as well as *ἐρέσθαι*. Future, *ἐρήσομαι*. All deficiency is supplied by *ἐρωτάω*. The Ionians have, instead of it, the present *εἴρομαι*, imperfect *εἰρόμην*, future *εἰρήσομαι*.

'Έρρω, "*I go away*," future, *ἐρρήσω*; first aorist, *ἤρρησα*.

'Ερυθαίνω, also *ἐρεύθω*, "*I make red*," future, *ἐρύθησω*; first aorist, *ἠρύθηνα* and *ἤρευσα*; perfect, *ἠρύθηκα*.

*'Ερύκω, "*I keep back*," future, *ἐρῦξω*; first aorist, *ἔρυξα* (rare); more usual, second aorist, *ἠρύκακον*.

'Ερχομαι, "*I go*," forms from 'ΕΛΕΥΘΩ the future *ἐλεύσομαι* or *ἐλευσοῦμαι*; second aorist, *ἦλυθον*, Attic *ἦλθον*, Doric *ἦνθον*; infinitive, *ἐλθεῖν*; imperative, *ἐλθέ*, &c.; perfect, *ἐλήλυθα*, epic also *εἰλήλουθα*.

'Εσθίω, "*I eat*," see 'Εδω.

Εὕδω, *καθεύδω*, "*I sleep*," future, *εὑδήσω*, *καθευδήσω*; imperfect, *ἐκάθευδον*, more rarely *καθηῦδον* and *καθεῦδον*.

Εὑρίσκω, "*I find*," from ΕΥΡΩ; second aorist, *εὗρον*; imperative, *εὑρέ*; future, *εὑρήσω*; perfect, *εὕρηκα*; perfect passive, *εὕρημαι*; first aorist passive, *εὑρέθην*; aorist middle, *εὑρόμην* and *εὑράμην*.

'Εχθομαι, "*I am hated*," future, *ἐχθήσομαι*; perfect, *ἔχθημαι*.

'Εχω, "*I have*," future, *ἕξω* and *σχήσω*; second aorist, *ἔσχον*; infin-

tive, σχεῖν; subjunctive, σχῶ; optative, σχοίην; imperative, σχέ, and also σχές (for σχέθι, according to the conjugation in μι); perfect, ἔσχηκα. Passive future, σχεθήσομαι. Middle, future, ἕξομαι and σχήσομαι; second aorist, ἐσχόμην. From the root ΣΧΩ, whence the aorist is borrowed, a new present is formed, with the prefix ι, namely, ἴσχω, "*I hold* or *keep*," to which also the future σχήσω belongs in signification.

The following, as compounds of ἔχω, must be adduced on account of certain irregularities:

1. ἀνέχομαι, "*I endure*," takes a double augment; as, imperfect, ἠνειχόμην; second aorist, ἠνεσχόμην.
2. ἀμπέχω, "*I wrap up*," imperfect, ἀμπεῖχον; future, ἀμφέξω; second aorist, ἤμπισχον; infinitive, ἀμπισχεῖν. Middle, ἀμπέχομαι or ἀμπισχνοῦμαι, "*I have on*;" future, ἀμφέξομαι; second aorist, ἠμπισχόμην.
3. ὑπισχνοῦμαι, "*I promise*," future, ὑποσχήσομαι; second aorist, ὑπεσχόμην; imperative, from the passive, ὑποσχέθητι; perfect, ὑπέσχημαι.

Ἕψω, "*I boil*," future, ἑψήσω, &c.; verbal adjective, ἑφθός and ἑψητός, ἑψητέος.

Z.

Ζάω, "*I live*," takes, in contraction, η instead of α, as, second persons ζῇς; third person, ζῇ, &c.; infinitive, ζῆν. Imperative, ζῆθι (according to the conjugation in μι); imperfect, ἔζων, ἔζης, &c.

Ζεύγνυμι, "*I join*," future, ζεύξω, &c.; second aorist passive, ἐζύγην.

Ζώννυμι, "*I gird*," future, ζώσω, &c.; perfect passive, ἔζωσμαι; first aorist passive, ἐζώσθην.

H.

Ἧμαι, "*I sit*." In prose, the compound κάθημαι, which generally takes the augment in the preposition, is more usual; imperfect, ἐκαθήμην, and also forms peculiar moods; as, subjunctive, κάθωμαι; optative, καθοίμην; imperative, κάθησο (also κάθου, for κάθεσο, with the σ dropped). As varieties of dialect, the collateral forms of the third person plural, ἧνται and ἧντο, are to be observed, which in Ionic are ἕαται, ἕατο, and in epic εἵαται, εἵατο.

Θ.

ΘΑΝΩ, see θνήσκω.

Θάπτω, "*I bury*," forms, from the root ΘΑΦΩ, future, θάψω; first aorist, ἔθαψα; perfect, τέταφα; perfect passive, τέθαμμαι; first aorist passive, ἐτάφην; second aorist passive, ἐτάφην, and so on. From this

is to be distinguished the obsolete form ΘΑΦΩ, "*I am astonished*," from which *τέθηπα*, as a perfect middle, with a present signification, and *ἔταφον*, as a second aorist, occur in the poets.

-Θέω, "*I run*," future, *θεύσομαι* or *θευσοῦμαι*; the remaining tenses are supplied by the forms of *τρέχω*.

Θιγγάνω, "*I touch*," forms, from *θίγω*, future, *θίξω* and *θίξομαι*; second aorist, *ἔθιγον*.

Θνήσκω, "*I die*," forms, from ΘΑΝΩ, second aorist, *ἔθανον*; future, *θανοῦμαι*; perfect, *τέθνηκα* (by transposition of the radical letters), besides the syncopated forms, first person plural, *τέθναμεν*; third person plural, *τεθνᾶσι*; optative, *τεθναίην*; imperative, *τέθναθι*; infinitive, *τεθνάναι*; participle, *τεθνηκώς*, together with *τεθνεώς*, *τεθνηώς*, *τεθνειώς*. From the perfect is formed a future, *τεθνήξω* and *τεθνήξομαι*, in frequent use with the Attics.

Θορέω and ΘΟΡΩ, see *θρώσκω*.

Θρέφω, see Τρέφω.

Θρέχω, see Τρέχω.

Θρύπτω, "*I bruise*," future, *θρύψω*, &c.; second aorist passive, *ἐτρύφην*.

*Θρώσκω, "*I spring*," forms, from ΘΟΡΩ, second aorist, *ἔθορον*; future, *θοροῦμαι*.

ΘΥΦΩ, see Τύφω.

Θύω, "*I sacrifice*," future, *θύσω*, &c.; first aorist passive, *ἐτύθην*.

I.

Ἴαδω, see Εἴδω.

Ἵζω, *καθίζω*, "*I seat*," "*make to sit*," future, *ἱζήσω*, *καθιζήσω*, or *καθιῶ* (for *καθίσω*); first aorist, *ἐκάθισα*.

Ἱκνέομαι, more rarely *ἵκω*, "*I come*," future, *ἵξω*; usual, *ἵξομαι*; first aorist, *ἵξα*; usual, second aorist, *ἵξον*; second aorist middle, *ἱκόμην*; perfect, *ἶγμαι*. In prose, the compound *ἀφικνέομαι* is alone used.

Ἱλάσκομαι, "*I propitiate*," "*appease*," future, *ἱλάσομαι*, epic *ἱλάσσομαι* (from the root *ἱλάομαι* or *ἵλαμαι*, which are still used in single forms with the epic writers); first aorist, *ἱλασάμην*. Of the active, *ἱλάω* and *ἵλημι*, "*I am propitious*," an imperative, *ἵληθι*; and of the perfect a subjunctive, *ἱλήκω*; optative, *ἱλήκοιμι*; occur with the epic writers.

Ἵπταμαι, see *πέτομαι*.

K.

*ΚΑΔΩ, a primitive for the derivation of several verbal forms: 1. for *καίνυμαι*, "*I am distinguished*," "*excel*," perfect, *κέκασμαι*; pluperfect, *ἐκεκάσμην*: 2. for *κήδω*, "*I trouble*," future, *κεκαδήσω*; second aorist

infinitive, *κεκαδεῖν*; participle, *κεκαδών*. Middle, *κήδομαι*, "*I am troubled*," future, *κεκαδήσομαι*; perfect, *κέκηδα*, with a present signification. 3. For *χάζω* or *χάζομαι*, "*I give way*," second aorist, *κεκαδόμην*, besides the regular *ἐχασάμην* or *ἐχασσάμην*.

Καθέζομαι, *καθεύδω*, *κάθημαι*, *καθίζω*, see *ἕζομαι*, *εὕδω*, *ἧμαι*, *ἵζω*.

Καίνυμαι, see ΚΑΔΩ.

Καίω, "*I burn*," Attic *κάω*, with long *α*, and without contraction; future, *καύσω*; first aorist, *ἔκαυσα*; perfect, *κέκαυκα*; perfect passive, *κέκαυμαι*; first aorist passive, *ἐκαύθην*; second aorist passive, *ἐκάην*. Besides the given form of the first aorist, must be observed the double epic form *ἔκηα* and *ἔκεια*, and the Attic *ἔκεα*, all formed without *σ*; subjunctive, *κήω*; optative, *κήαιμι*; imperative, *κεῖον*; infinitive, *κῆαι*; participle, *κείας*. Also in epic *ἐκηάμην* and *ἐκειάμην* occur in the middle form.

Καλέω, "*I call*," future, *καλέσω*, Attic *καλῶ*; first aorist, *ἐκαλεσα*; perfect, *κέκληκα*; first aorist passive, *ἐκλήθην*; perfect passive, *κέκλημαι*, "*I am named*," "*am called*;" optative, *κεκλήμην*, *κέκλφο*, &c.; future passive, *κληθήσομαι*; third future passive, *κεκλήσομαι*. Middle, in the same signification with the active, future, *καλοῦμαι* (for *καλέσομαι*); first aorist, *ἐκαλεσάμην*.

Κάμνω, "*I grow weary*," from ΚΑΜΩ; second aorist, *ἔκαμον*; future, *καμοῦμαι*; perfect, *κέκμηκα*; participle, *κεκμηκώς*, epic *κεκμηώς*.

Κεῖμαι, "*I lie*," second person, *κεῖσαι*, &c.; subjunctive, *κέωμαι*, *κέῃ*, &c.; optative, *κεοίμην*; imperative, *κείσο*; infinitive, *κεῖσθαι*; participle, *κείμενος*; imperfect, *ἐκείμην*, *ἔκειτο*, &c.; future, *κείσομαι*; epic and Ionic collateral forms of the third person plural present are *κείαται* and *κέαται* for *κεῖνται*. In composition with prepositions, the accent recedes in the indicative to the preposition; but in the infinitive it remains on the root; as, *κατάκειμαι*, but *κατακεῖσθαι*.

Κεράννυμι, "*I mingle*," from *κεράω*, which is still found in the epic language; future, *κερᾶσω*, Attic *κερῶ*; first aorist, *ἐκερᾶσα*, epic *κέρασσα*, also *ἔκρησα*; perfect, *κεκρᾶκα*; perfect passive, *κέκρᾶμαι* and *κεκέρασμαι*; first aorist passive, *ἐκρᾶθην* and *ἐκερᾶσθην*.

Κερδαίνω, "*I gain*," future, *κερδᾶνῶ* and *κερδήσω*; first aorist, *ἐκέρδηνα*, *ἐκέρδᾶνα*, and *ἐκέρδησα*.

Κήδω, see ΚΑΔΩ.

Κίρνημι, an epic collateral form of *κεράννυμι*, which see.

Κιχάνω, "*I reach*," "*overtake*," subjunctive, *κιχῶ*, epic *κιχείω*; optative, *κιχείην*; infinitive, *κιχῆναι*; participle, *κιχείς*; third person dual of the imperfect, *κιχήτην*, all formed from ΚΙΧΗΜΙ; future, *κιχήσω* and *κιχησομαι*; second aorist, *ἔκιχον*.

Κίχρημι, see *Χράω*.

Κλάζω, "*I sound*," future, *κλάγξω*; first aorist, *ἔκλαγξα*; perfect middle, *κέκληγα*; second aorist, *ἔκλαγον*.

Κλαίω, "*I weep*," Attic *κλάω*, with long *α*, and without contraction; future, *κλαύσομαι* or *κλαυσοῦμαι*; first aorist, *ἔκλαυσα*; perfect, *κέκλαυκα*. The future *κλαιήσω* or *κλαήσω* is more rare.

*Κλύω, "*I hear*," imperative, *κλῦθι* and *κέκλῦθι*.

Κορέννυμι, "*I satisfy*," future, *κορέσω*; first aorist, *ἐκόρεσα*; perfect, *κεκόρηκα*; perfect passive, *κεκόρεσμαι*, Ionic and epic *κεκόρημαι*.

*Κορύσσω, "*I arm*," perfect passive, *κεκόρυθμαι*.

Κράζω, "*I cry*," perfect middle, *κεκρᾱγα*; first person plural, *κέκραγμεν*; imperative, *κέκραχθι*; third future passive, *κεκράξομαι*; second aorist, *ἔκρᾱγον*.

Κρεμάννυμι, "*I suspend*," passive, *κρεμάννυμαι*, "*I am suspended*," and as a middle, "*I suspend myself*;" *κρέμαμαι* (like *ἵσταμαι*), "*I hang*," to which are joined, subjunctive, *κρέμωμαι*; optative, *κρεμαίμην*; future active, *κρεμᾰσῶ*, Attic *κρεμῶ*, *ᾷς*, *ᾷ*, &c. The aorist passive *ἐκρεμάσθην* is common to the passive, middle, and intransitive; but the future passive *κρεμασθήσομαι* belongs only to *κρεμάννυμαι*, since *κρέμαμαι* has a peculiar future, *κρεμήσομαι*, "*I shall hang*," "*hover*."

Κτείνω, "*I kill*," root ΚΤΕ, and, by changing the vowel, ΚΤΑ; future, *κτενῶ*, Ionic *κτανέω*; first aorist, *ἔκτεινα*; second aorist, *ἔκταὸν*, besides epic *ἔκταν*, *ας*, *α* (formed according to the conjugation in *μι*, as, *ἔδραν*, from *διδράσκω*); third person plural, *ἔκταν* for *ἔκτασαν*; subjunctive, *κτῶ*; infinitive, *κτάναι*, *κτάμεναι*, *κτάμεν*; participle, *κτάς*; perfect, *ἔκτακα*; perfect middle, *ἔκτονα*; first aorist passive, *ἐκτάθην* or *ἐκτάνθην*, besides the poetic form *ἐκτάμην* as passive to the second aorist *ἔκταν*.

Κυνέω, "*I kiss*," future, *κυνήσομαι* or (from ΚΥΩ) *κῡσω*; first aorist, *ἔκῡσα*.

Λ.

Λαγχάνω, "*I receive by lot*" or "*fate*," root ΛΑΧΩ and ΛΗΧΩ, future, *λήξομαι*; second aorist, *ἔλαχον*; perfect, *εἴληχα* or *λέλογχα* (sometimes called a perfect middle), as from ΛΕΓΧΩ.

Λαμβάνω, "*I take*," root ΛΑΒΩ and ΛΗΒΩ, future, *λήψομαι*; second aorist, *ἔλαβον*; perfect, *εἴληφα*; perfect passive, *εἴλημμαι*; first aorist passive, *εἰλήφθην*; second aorist middle, *ἐλαβόμην*. The Ionians form *λελάβηκα*, and, from ΛΑΜΒΩ, the future *λάμψομαι*, first aorist passive *ἐλάμφθην*, perfect passive *λέλαμμαι*, first aorist middle *ἐλαμψάμην*.

Λανθάνω, more rarely *λήθω*, "*I am concealed*," future, *λήσω*; second aorist, *ἔλαθον*; perfect middle, *λέληθα*. Middle, *λανθάνομαι*, more rarely *λήθομαι*, "*I forget*," future, *λήσομαι*; second aorist, *ἐλαθόμην*; perfect passive, *λέλησμαι*.

Ἀᾱκέω or λάσκω, "*I resound*," second aorist, ἔλακον; future, λᾱξήσομαι; perfect, λέλᾱκα and λέληκα.

Λέγω: 1. "*I say*," forms no perfect active in this signification, but uses instead of it εἰρηκα (see εἴρω), otherwise wholly regular; future, λέξω; first aorist, ἔλεξα; perfect passive, λέλεγμαι; first aorist passive, ἐλέχθην. 2. "*I gather*," future, λέξω, &c.; perfect, εἴλοχα; perfect passive, εἴλεγμαι; second aorist passive, ἐλέγην; second future passive, λεγησομαι. 3. Middle, "*I lay myself down*," future, λέξομαι; first aorist, ἐλεξάμην; third person singular, second aorist, λέκτο, without a connecting vowel. Διαλέγομαι, "*I converse*," perfect, διείλεγμαι; first aorist, διελέχθην. Hence it unites in itself the forms given under 1 and 2.

ΛΗΒΩ, see Λαμβάνω.

Λήθω, see Λανθάνω.

ΛΗΧΩ, see Λαγχάνω.

Λούω, "*I wash*." In this verb the Attics almost invariably contract the connecting vowel of the termination with the *ου*; as, ἔλου, third person singular of the imperfect; ἔλουμεν, first person plural. Present passive, λοῦμαι, &c.; infinitive, λοῦσθαι.

M.

*Μαίομαι, see ΜΑΩ.

ΜΑΚΩ, "*I bleat*," From this obsolete primitive form there remain only the second aorist ἔμακον, and the perfect μέμηκα, participle μεμᾱκυῖα, which are associated with the common present μηκάομαι.

Μανθάνω, "*I learn*," from ΜΑΘΩ, second aorist, ἔμαθον; future, μαθήσομαι; perfect, μεμάθηκα.

*Μάρναμαι, "*I fight*," usual only in the present and imperfect; optative, μαρνοίμην.

Μάχομαι, "*I fight*," future, μαχέσομαι and μαχήσομαι, Attic μαχοῦμαι; first aorist, ἐμαχεσάμην; perfect, μεμαχέσμαι and μεμάχημαι.

*ΜΑΩ, an obsolete primitive form, signifying, 1. "*I desire*," "*strive*," and has in this signification only the perfect, μέμαα; first person plural, μέμαμεν; participle, μεμαώς; genitive, -ότος and ῶτος; third person plural pluperfect, μέμασαν. 2. "*I taste*," "*feel*," in which the present μαίομαι is usual; future, μᾱσομαι; first aorist, ἐμασάμην.

*Μείρομαι, "*I obtain*," from the root ΜΕΡΩ, perfect middle, ἔμμορα; perfect passive, εἵμαρμαι. Hence εἵμαρται, "*it is ordained by fate*."

Μέλλω, "*I am about*," "*am to come*," imperfect, ἤμελλον, with the temporal augment; future, μελλήσω, &c.

Μέλω, "*I concern*," "*give concern to*," "*lie at the heart of*," is mostly used in the active form only, as an impersonal, μέλει; future, μελήσει,

&c. ; perfect epic, *μέμηλε* ; middle, *μέλομαι*, "*I am concerned* ;" future, *μελήσομαι* ; first aorist, *ἐμελήθην*.

Μέμβλωκα, see ΜΟΑΩ.

Μένω, "*I remain*," perfect, *μεμένηκα* ; perfect middle, *μέμονα*.

Μίγνυμι, also *μίσγω*, "*I mix*," future, *μίξω* ; first aorist, *ἔμιξα* ; perfect passive, *μέμιγμαι* ; first aorist passive, *ἐμίχθην* ; second aorist passive, *ἐμίγην*.

Μιμνήσκω, "*I remind*," from ΜΝΑΩ, future, *μνήσω*, &c. Middle, *μιμνήσκομαι*, "*I remember*," "*mention* ;" first aorist, *ἐμνήσθην* ; future, *μνησθήσομαι* ; perfect, *μέμνημαι*, "*I am mindful of*," "*think of*," "*remember* ;" subjunctive, *μέμνωμαι* ; optative, *μεμνήμην* and *μεμνώμην* ; to which is joined the third future passive, *μεμνήσομαι*, "*I shall ever bear in mind*."

*ΜΟΑΩ, "*I go*," future, *μολοῦμαι* ; second aorist, *ἔμολον* ; perfect, *μέμβλωκα* (formed from ΜΟΑΩ by a transposition of the radical letters, therefore properly *μέμλωκα*, and by the insertion of *β*). The usual present thereto is *βλώσκω*.

*Μυκάομαι, "*I bellow*," second aorist, *ἐμύκον* ; perfect, *μέμυκα* ; from ΜΥΚΩ.

N.

*Ναίω, "*I dwell*," future, *νάσσομαι* ; first aorist middle, *ἐνασσάμην* ; first aorist passive, *ἐνάσθην* ; perfect passive, *νένασμαι*. The first aorist active, *ἔνασσα*, has the transitive signification, "*I bring into a dwelling*."

Νάσσω, "*I stuff*," future, *νάξω* ; first aorist, *ἔναξα* ; perfect passive, *νένασμαι*.

Νέμω, "*I distribute*," future, *νεμῶ* and *νεμήσω* ; first aorist, *ἔνειμα* ; perfect, *νενέμηκα* ; first aorist passive, *ἐνεμήθην* and *ἐνεμέθην*.

Νέω, "*I swim*," future, *νεύσομαι* and *νευσοῦμαι* ; first aorist, *ἔνευσα*, &c.

Νίζω, "*I wash*," borrows its tenses from *νίπτω*, future, *νίψω*, &c.

O.

Ὄζω, "*I smell*," "*emit an odour*," future, *ὀζήσω* ; perfect middle, *ὄδωδα*, with the reduplication, and a present meaning.

Οἴγω and *οἰγνυμι*, usually *ἀνοίγνυμι*, "*I open*," imperfect, *ἀνέῳγον* ; first aorist, *ἀνέῳξα* ; infinitive, *ἀνοῖξαι* ; perfect, *ἀνέῳχα* ; perfect middle, *ἀνέῳγα*, with an intransitive signification, "*I stand open*." Epic writers generally use only the temporal, not the syllabic, augment, and *ῳ* is then changed into *ωϊ* ; thus, first aorist, *ὤϊξα*.

Οἶδα, see *Εἰδω*.

Οἶομαι or οἴμαι, "*I think*," second person, *οἶει*; imperfect, *ᾠόμην*, also *ᾤμην*; future, *οἰήσομαι*; first aorist, *ᾠήθην*; infinitive, *οἰηθῆναι*. Epic writers lengthen the diphthong, and say *δίομαι*, or, with an active form, *δίω*, and form the remaining tenses to it regularly; as, first aorist middle, *ὡϊσάμην*; first aorist passive, *ὡΐσθην*.

Οἴχομαι, "*I depart*," or "*am gone*," future, *οἰχήσομαι*; perfect, *ᾤχημαι*; or, in an active form with *ω*, *οἴχωκα*.

ΟΙΩ, see *οἶομαι* and *φέρω*.

Ὀλισθαίνω or *ὀλισθάνω*, "*I slide*," future, *ὀλισθήσω*; second aorist, *ὤλισθον*.

Ὄλλυμι, "*I destroy*," from ΟΛΩ, future, *ὀλέσω*, Attic *ὀλῶ*; first aorist, *ὄλεσα*; perfect, *ὀλώλεκα*. Middle, *ὄλλυμαι*, "*I perish*;" future, *ὀλοῦμαι*; second aorist, *ὠλόμην*. The perfect middle *ὄλωλα* has the reduplication.

Ὄμνυμι, "*I swear*," future, *ὀμοῦμαι*; first aorist, *ὤμοσα*; perfect, *ὀμώμοκα*; perfect passive, *ὀμώμοσμαι*, but in the third person also *ὀμώμοται*.

Ὀμόργνυμι, "*I wipe off*," future, *ὀμόρξω*, &c.

Ὄνίνημι, "*I am of use*," forms the present and imperfect like *ἵστημι*, but the remaining tenses from the primitive ΟΝΑΩ; future, *ὀνήσω*; first aorist, *ὤνησα*. Middle, *ὀνίναμαι*, "*I have advantage*;" second aorist, *ὠνάμην*, epic and Ionic *ὠνήμην*; optative, *ὀναίμην*; infinitive, *ὀνασθαι*.

Ὄνομαι, "*I revile*," present and imperfect like *δίδομαι*, the rest from ΟΝΟΩ; future, *ὀνόσομαι*; first aorist, *ὠνοσάμην*; first aorist passive, *ὠνόσθην*.

Ὁράω, "*I see*," perfect, *ἑώρακα*; future, *ὄψομαι*; first aorist passive, *ὤφθην* (with an active as well as a passive signification); perfect passive, *ὦμμαι*; future, *ὀφθήσομαι*.

Ὀρνυμι, "*I excite*," from ΟΡΩ, future, *ὄρσω*; first aorist, *ὦρσα*; second aorist, *ὦρορον*, with the reduplication. Middle, *ὄρνυμαι*, "*I arise*;" second aorist, *ὠρόμην*, or, by rejecting the connecting vowel, *ὠρμην*; second person, *ὦρσο*; imperative, *ὄρσεο* or *ὄρσο*; perfect, *ὀρώρεμαι*; perfect middle, *ὄρωρα*.

Ὀσφραίνομαι, "*I smell*," future, *ὀσφρήσομαι*; second aorist, *ὠσφρόμην*, also *ὀσφράμην*.

Ὀφείλω, "*I am indebted*," "*am obliged*," "*ought*," future, *ὀφειλήσω*, &c. The second aorist *ὤφελον* is used merely to designate a wish, "*oh that!*" "*would that!*" and the more usual present is *ὀφλισκάνω*; future, *ὀφλήσω*, &c.

Π.

ΠΑΘΩ, see Πάσχω.

Παίζω, "*I jest*," future, *παίξομαι* and *παιξοῦμαι*; first aorist, *ἔπαισα*; perfect, *πέπαικα*; perfect passive, *πέπαισμαι* and *πέπαιγμαι*.

Παίω, "*I strike*," future, usually *παιήσω*, but the remaining tenses regular; first aorist, *ἔπαισα*; perfect, *πέπαικα*; first aorist passive, *ἐπαίσθην*.

Πάσχω, "*I suffer*," from ΠΑΘΩ, second aorist, *ἔπαθον*. Perfect middle, *πέπονθα*, from ΠΕΝΘΩ. The form *πέπηθα* for the perfect, *ἔπησα* for the first aorist, and *πήσομαι* for the future, are more rare, and are proper to the poetic language alone. A peculiar Homeric form is *πέποσθε*, as second person plural of the perfect.

Πείθω, "*I persuade*," proceeds regularly in the active, but forms, besides the first aorist *ἔπεισα*, a second aorist, *ἔπιθον* (with the epic reduplication *πέπιθον*), and likewise an epic future, *πεπιθήσω*. Passive and middle, *πείθομαι*, the latter voice with the meaning, "*I believe*," "*follow*," "*obey*;" second aorist middle, *ἐπιθόμην*, with reduplication *πεπιθόμην*; perfect middle, *πέποιθα*, "*I trust*."

Πελάζω, "*I make to approach*," "*bring near*," regular up to the epic forms of the second aorist, *ἐπλήμην* (as middle, according to the conjugation in *μι*), and the first aorist passive, *πελάσθην*.

Πέπρωται, see ΠΟΡΩ.

Πέπτω, see Πέσσω.

*Πέρθω, "*I lay waste*," second aorist, *ἔπραθον*, by transposition of the radical letters, from *ἔπαρθον*.

Πέσσω, *πέπτω*, "*I boil*," future, *πέψω*, &c., from *πέπτω*.

Πεσεῖν, see *πίπτω*.

Πετάννυμι, "*I spread*," future, *πετάσω*, Attic *πετῶ*; perfect passive, *πέπτᾰμαι* (for *πεπέτασμαι*); first aorist passive, *ἐπετάσθην*.

Πέτομαι, "*I fly*." From this primitive form, by syncope, we have the second aorist *ἐπτόμην*, infinitive *πτέσθαι*, future *πετήσομαι* (usual form *πτήσομαι*). According to the conjugation in *μι* are formed the present, *πέταμαι* and *ἵπταμαι*; first aorist, *ἐπτάμην*; second aorist, *ἔπτην*; infinitive, *πτῆναι*; participle, *πτάς*; perfect, *πέπτηκα*. Besides these, epic writers use the lengthened forms *ποτάομαι*, *πωτάομαι*, and also *ποτέομαι*, the tenses of which are formed regularly; as, perfect, *πεπότημαι*, &c.

ΠΕΤΩ, see Πίπτω.

Πεύθομαι, see Πυνθάνομαι.

Πήγνυμι, "*I fix*," future, *πήξω*, &c.; first aorist passive, *ἐπήχθην*; second aorist passive, *ἐπᾰγην*; perfect middle, *πέπηγα*, "*I stand fast*."

Πίμπλημι, "*I fill*," infinitive, *πιμπλάναι*, formed by reduplication from the root ΠΛΑΩ, wherein *μ* is inserted to strengthen the syllable. This is frequently rejected by the poets, and also in prose, when in composition an additional *μ* happens to stand immediately before the reduplication (as, for example, *ἐμπίπλημι*). Future, *πλήσω*, &c.; perfect passive, *πέπλησμαι*; first aorist, *ἐπλήσθην*. Besides these are to be observed an epic second aorist middle, *ἐπλήμην* or *πλήμην*; optative, *πλείμην*, with an intransitive signification, "*I am full*," and a perfect middle, *πέπλησθαι*, likewise with an intransitive present signification, and derived from an accessory form *πλήθω*, which is also not unusual as a present.

Πίμπρημι, "*I set on fire*," infinitive, *πιμπράναι*, proceeds in the present and imperfect like *ἵστημι*; the remaining forms are from ΠΡΑΩ or *πρήθω*; thus, future, *πρήσω*, &c.; first aorist passive, *ἐπρήσθην*. Here, also, the *μ* inserted to strengthen the syllable is omitted when an additional *μ* stands immediately before the reduplication; as, *ἐμπίπρημι*.

Πίνω, "*I drink*," from ΠΙΩ, future, *πίομαι*; second aorist, *ἔπιον*; infinitive, *πιεῖν*, &c.; imperative, *πῖθι*. All the rest are formed from ΠΟΩ; perfect, *πέπωκα*; perfect passive, *πέπομαι*; first aorist passive, *ἐπόθην*; future passive, *ποθήσομαι*. The forms *πίσω*, *ἔπισα*, have the transitive signification, "*to give to drink*," to which *πιπίσκω* is usual as a present.

Πιπράσκω, "*I sell*," from *περάω*, future, *περάσω*; first aorist, *ἐπέρασα*. Then from ΠΡΑΩ, perfect, *πέπρᾶκα*; perfect passive, *πέπρᾶμαι*; first aorist passive, *ἐπρᾶθην*; third future passive, *πεπρᾶσομαι*.

Πίπτω, "*I fall*," forms from ΠΕΤΩ the future, *πεσοῦμαι*; second aorist, *ἔπεσον*; and from ΠΤΟΩ the perfect, *πέπτωκα*.

ΠΙΩ, see Πίνω.

Πλάζω, "*I cause to wander*," "*drive about*," future, *πλάγξω*, &c.

ΠΛΑΩ, *πλήθω*, see Πίμπλημι.

Πλέω, "*I sail*," future active, *πλεύσω*; future middle, *πλεύσομαι* and *πλευσοῦμαι*; first aorist active, *ἔπλευσα*, &c.; perfect passive, *πέπλευσμαι*; first aorist passive, *ἐπλεύσθην*.

Πλήσσω, "*I strike*," future, *πλήξω*, &c.; second aorist passive, *ἐπλήγην*, but in the compounds *ἐπλάγην*. An epic form is the second aorist active, *πέπληγον*, with the reduplication.

Πλώω, an Ionic accessory form of *πλέω*, whence a second aorist, *ἔπλων*, according to the conjugation in *μι*; participle, *πλώς*.

Πνέω, "*I breathe*," future, *πνεύσω* or *πνευσοῦμαι*, &c.; first aorist passive, *ἐπνεύσθην*; perfect passive, **πέπνυμαι*, "*I possess spirit*," "*am wise*."

Ποθέω, "*I long for*," future, *ποθήσω* and *ποθέσω*, usually *ποθέσομαι*;

perfect, *πεπόθηκα*; perfect passive, *πεπόθημαι*; first aorist passive, *ἐποθέσθην*.

Πορεῖν, *ἔπορον*, "*I gave*," a defective second aorist with the poets. To the same theme (in the sense of "*to distribute*") belongs the perfect passive *πέπρωται*, "*it is ordained by fate*;" participle, *πεπρωμένος*.

ΠΟΩ, see Πίνω.

ΠΡΟΩ, see Πορεῖν.

ΠΤΑΩ, see Πετάννυμι, Πέτομαι.

Πτήσσω, "*I cower down*," future, *πτήξω*, and the remaining forms regular; perfect participle, *πεπτηώς*.

ΠΤΟΩ, see Πίπτω.

Πυνθάνομαι, "*I learn*," from *πεύθομαι* (poetic), future, *πεύσομαι*; second aorist, *ἐπυθόμην*; perfect, *πέπυσμαι*.

P.

Ῥέζω, "*I do*," future, *ῥέξω*, or, from ΕΡΓΩ, future, *ἔρξω*, &c.; perfect middle, *ἔοργα*.

Ῥέω, "*I flow*," future, *ῥεύσω*; future middle, *ῥεύσομαι*; first aorist active, *ἔῤῥευσα*. In the same signification, however, the second aorist *ἐῤῥύην* (formed according to the conjugation *μι*, from a root ΡΥΕΩ), with the future *ῥυήσομαι* and perfect *ἐῤῥύηκα*, is more usual.

Ῥέω, "*I say*," see Εἰρω.

Ῥήγνυμι, "*I rend*," future, *ῥήξω*, &c.; second aorist passive, *ἐῤῥάγην*; perfect middle, *ἔῤῥωγα*, with an intransitive signification, "*I am rent*."

Ῥιγέω, "*I shudder*," future, *ῥιγήσω*, &c.; perfect middle, **ἔῤῥῖγα*.

Ῥίπτω and *ῥιπτέω*, "*I throw*," both forms usual in the present and imperfect; all the rest from the first only; future, *ῥίψω*, &c.; second aorist passive, *ἐῤῥίφην*.

Ῥυέω, see Ῥέω.

Ῥώννυμι, "*I strengthen*," future, *ῥώσω*, &c.; perfect passive, *ἔῤῥωσμαι*; imperative, *ἔῤῥωσο*, "*farewell*;" first aorist passive, *ἐῤῥώσθην*.

Σ.

Σαλπίζω, "*I sound a trumpet*," future, *σαλπίγξω*, &c.

Σβέννυμι, "*I extinguish*," future, *σβέσω*, &c.; perfect passive, *ἔσβεσμαι*; first aorist passive, *ἐσβέσθην*. The perfect *ἔσβηκα*, and the second aorist *ἔσβην*, infinitive *σβῆναι*, have the intransitive signification, "*to be extinguished*," like the passive.

**Σεύω*, "*I put in motion*," first aorist, *ἔσσευα*, formed without *σ*; and, by doubling the *σ* in annexing the augment, perfect passive, *ἔσσυμαι*; first aorist passive, *ἐσσύθην*.

Σκεδάννυμι, "*I scatter*," future, *σκεδάσω*, Attic *σκεδῶ*, &c.; perfect passive, *ἐσκέδασμαι*.

Σκέλλω, "*I dry up*," first aorist, *ἔσκηλα* (an epic form, as from a root ΣΚΑΛΩ). Middle, *σκέλλομαι*, "*I am dried up*;" future, *σκλήσομαι*. To these, on account of a signification likewise intransitive, the active forms, perfect *ἔσκληκα* and second aorist *ἔσκλην*, infinitive *σκλῆναι* (formed according to the conjugation in *μι*), also belong.

Σμάω, "*I smear*," second person, *σμῇς*, &c.; infinitive, *σμῆν*; future, *σμήσω*, &c.; first aorist passive, *ἐσμήχθην*, from *σμήχω*.

Σπεῖν, *σπέσθαι*, see Ἕπω.

Σπένδω, "*I make a libation*," future, *σπείσω*; first aorist, *ἔσπεισα*; perfect, *ἔσπεικα*; perfect passive, *ἔσπεισμαι*; first aorist passive, *ἐσπείσθην*.

Στερέω, "*I deprive*," proceeds regularly, but in the passive is the more simple form *στέρομαι*, to which a second aorist *ἐστέρην*, participle *στερείς*, and future *στερήσομαι* belong.

Στορέννυμι, *στόρνυμι*, and *στρώννυμι*, "*I spread*," future, *στορέσω* and *στρώσω*; first aorist, *ἐστόρεσα* and *ἔστρωσα*; perfect, *ἔστρωκα*; perfect passive, *ἔστρωμαι*, more rarely *ἐστόρημαι*; first aorist passive, *ἐστορέσθην* and *ἐστρώθην*.

*Στυγέω, "*I abhor*," "*I hate*," future, *στυγήσω*, &c. The second aorist *ἔστυγον* is formed from a root ΣΤΥΓΩ, as also a first aorist, *ἔστυξα*, with a transitive signification, "*I make to shudder*."

Σχεῖν, see Ἔχω.

Σώζω, "*I save*," future, *σώσω*; perfect passive, *σέσωσμαι*; but first aorist passive, *ἐσώθην*.

T.

Ταλάω, "*I endure*," used only in the first aorist, *ἐτάλασα*, epic *ἐτάλασσα*. The perfect, *τέτληκα* (in the plural, by syncope, *τέτλαμεν*); imperative, *τέτληθι*; infinitive, *τετλάναι*, epic *τετλάμεν*; future, *τλήσομαι*, and second aorist, *ἔτλην* (according to the conjugation in *μι*); infinitive, *τλῆναι*; imperative, *τλῆθι*; optative, *τλαίην*; participle, *τλάς*.

ΤΑΦΩ, see Θάπτω.

ΤΑΩ, see Τείνω.

Τείνω, "*I stretch*," future, *τενῶ*; first aorist, *ἔτεινα*. From the radical form ΤΕ come the perfect *τέτακα*, perfect passive *τέταμαι*, first aorist passive *ἐτάθην*, future *ταθήσομαι*.

ΤΕΚΩ, see Τίκτω.

Τέμνω, "*I cut*," forms from ΤΕΜΩ the future *τεμῶ*, second aorist *ἔτεμον*, perfect *τέτμηκα*, perfect passive *τέτμημαι*, first aorist passive

ἐτμήθην. In Ionic this verb is *τάμνω*, from which comes the second aorist *ἔταμον*, a form used also with the Attics.

Τεταγών, "*reaching*," "*seizing*," a second aorist participle, from the same root with *τείνω*.

Τεύχω. In this form two kindred verbs must be accurately distinguished.

1. *Τεύχω*, "*I make*," "*fabricate*," regular future, *τεύξω*; first aorist, *ἔτευξα*; perfect, *τέτευχα*; perfect passive, *τέτυγμαι*; first aorist passive, *ἐτύχθην*. Epic forms of the second aorist are *τέτυκον*, active, and *τετυκόμην*, middle, both by reduplication.
2. *Τυγχάνω*, "*I happen*," "*acquire*," future, *τεύξομαι*; second aorist, *ἔτυχον*; perfect, *τετύχηκα*.

Τίκτω, "*I bring forth*," from ΤΕΚΩ, future, *τέξω*; future middle, *τέξομαι*; second aorist, *ἔτεκον*; perfect, *τέτοκα*.

Τετράω, "*I bore*," from ΤΡΑΩ, future, *τρήσω*, &c. An accessory form more usual with the Attics is *τιτραίνω*, to which belong the future *τιτρανῶ* and the first aorist *ἐτέτρηνα*. The perfect always from the radical form, *τέτρηκα*; perfect passive, *τέτρημαι*.

Τιτρώσκω, "*I wound*," epic *τρώω*, future, *τρώσω*, &c.; perfect passive, *τέτρωμαι*; first aorist passive, *ἐτρώθην*; future, *τρωθήσομαι*, and also *τρώσομαι*, with the form of the middle, but the signification of the passive.

Τίω, "*I honour*," is merely poetical, and forms regularly the future, *τίσω*, &c.; perfect passive, *τέτιμαι*. At the same time, however, it furnishes the derivative tenses also to

Τίνω, "*I pay*," "*atone for*," future, *τίσω*; perfect passive, *τέτισμαι*; first aorist passive, *ἐτίσθην*. The middle *τίνομαι*, future *τίσομαι*, first aorist *ἐτισάμην*, has the signification, "*to revenge*," "*punish*."

ΤΑΗΜΙ, radical form assumed for the formation of some tenses of *ταλάω*, which see.

Τρέφω, "*I nourish*," future, *θρέψω*; perfect middle, *τέτροφα*; perfect passive, *τέθραμμαι*; infinitive, *τεθράφθαι*; second aorist passive, *ἐτράφην*; more rarely, first aorist passive, *ἐθρέφθην*.

Τρέχω, "*I run*," future, *θρέξω*; future middle, *θρέξομαι*; first aorist active, *ἔθρεξα*. More usually, from ΔΡΕΜΩ, second aorist, *ἔδραμον*; future, *δραμοῦμαι*; perfect active, *δεδράμηκα*; perfect middle, *δέδρομα*.

Τρώγω, "*I eat*," future, *τρώξομαι*; second aorist, *ἔτραγον*, from ΤΡΑΓΩ.

Τυγχάνω, see *Τεύχω*.

Τύπτω, "*I strike*," has commonly, with the Attics, future, *τυπτήσω*; second aorist passive, *ἐτύπην*.

Τύφω, "*I fumigate*," "*burn*," future, *θύψω*; second aorist passive, *ἐτύφην*.

Υ.

Ὑπισχνέομαι, see under Ἔχω.

Φ.

Φάγω, see Ἔδω.

Φαίνω, "*I cause to appear*," future, *φανῶ*; first aorist, *ἔφηνα*; second aorist, *ἔφανον*; perfect middle, *πέφηνα*; perfect passive, *πέφασμαι*; first aorist passive, *ἐφάνθην*; second aorist passive, *ἐφάνην*; second future passive, *φανήσομαι*. The passive has an intransitive signification, "*I appear*," which properly belongs to the middle.

Φείδομαι, "*I spare*," future, *φείσομαι*, &c. Epic forms are, perfect, *πεφίδημαι*, usual form *πέφεισμαι*; third future, *πεφιδήσομαι*, in the signification of the simple future; second aorist, *πεφιδόμην*, by reduplication.

Φέρω, "*I bear*," imperfect, *ἔφερον*; present passive, *φέρομαι*; imperfect, *ἐφερόμην*. All the other tenses are formed partly from ΟΙΩ, partly from ΕΝΕΓΚΩ. Thus, future, *οἴσω*; first aorist, *ἤνεγκα* (Ionic *ἤνεικα*); second aorist, *ἤνεγκον*; perfect, *ἐνήνοχα*; perfect passive, *ἐνήνεγμαι* (Ionic *ἐνήνειγμαι*); first aorist passive, *ἠνέχθην* (Ionic *ἠνείχθην*); future, *ἐνεχθήσομαι* and *οἰσθήσομαι*; future middle, *οἴσομαι*; first aorist middle, *ἠνεγκάμην*. In epic, several other forms are derived from ΟΙΩ, besides these adduced; as, imperative of the aorist, *οἶσε*, *οἰσέτω*, &c.; subjunctive of the aorist, third person singular, *οἲσῃ*.

Φθάνω, "*I am beforehand*," "*anticipate*," forms from ΦΘΑΩ, future, *φθήσω*; future middle, *φθήσομαι*; first aorist active, *ἔφθασα*; second aorist, *ἔφθην*; subjunctive, *φθῶ*; optative, *φθαίην*, &c.; perfect, *ἔφθακα*.

Φύω, "*I beget*," future, *φύσω*; first aorist, *ἔφυσα*; middle, *φύομαι*, "*I arise*," "*am born*," &c.; perfect active, *πέφῦκα*, "*I am by nature*;" second aorist, *ἔφυν*, "*I am*," &c.

Χ.

Χαίρω, "*I rejoice*," future, *χαιρήσω*; future middle, *χαιρήσομαι*; in epic also *κεχαρήσω* and *κεχαρήσομαι*; second aorist, *ἔχάρην* (according to the conjugation in *μι*); subjunctive, *χαρῶ*; optative, *χαρείην*, &c. Besides these are to be observed the forms of the aorist: *ἐχαιρησα* with later writers; *ἐχηράμην* and *κεχαρόμην* in epic. Perfect active, *κεχάρηκα*; perfect passive, *κεχάρημαι*, poetic *κέχαρμαι*.

Χέζω, "*I stool*," future, χέσω, more usual than χεσοῦμαι; perfect middle, κέχοδα.

Χέω, "*I pour*," future, χεύσω; first aorist, ἔχεα, epic ἔχευα (formed without the characteristic of the tense, by merely annexing the termination); infinitive of the first aorist, χέαι; imperative, χέον, χεάτω, &c.; perfect, κεχύκα; perfect passive, κέχυμαι; first aorist passive, ἐχύθην, &c.

Χράω. Of this verb must be distinguished five different forms of inflection, with their significations.

1. Χράω, "*I give a response*," proceeds regularly; infinitive, χρᾶν; future, χρήσω, &c.; first aorist passive, ἐχρήσθην.
2. Κίχρημι, "*I lend*," proceeds like ἵστημι (yet without a second aorist); future, χρήσω; first aorist, ἔχρησα, &c.; middle, κίχραμαι, "*I borrow*;" future, χρήσομαι; first aorist, ἐχρησάμην.
3. Χράομαι, "*I use*," takes η instead of α in contraction; second person, χρῇ, &c.; infinitive, χρῆσθαι; future, χρήσομαι; first aorist, ἐχρησάμην; perfect, κέχρημαι (usually in the signification, "*I want*"). It is remarkable that the Ionians, when they contract, take α here as the mingled sound; thus, infinitive, Ionic χρᾶσθαι. Generally, however, instead of χράομαι, they use the form χρέομαι, which is regularly conjugated throughout; they also change ο after ε into ω; as, χρέωνται.
4. Χρή, "*it is incumbent*," "*one ought*," &c., infinitive, χρῆναι; optative, χρείη; subjunctive, χρῇ; participle, χρέων; imperfect, ἐχρῆν or χρῆν, never ἔχρη; future, χρήσει.
5. Ἀπόχρη, "*it is sufficient*," third person plural, ἀποχρῶσι; infinitive, ἀποχρῆν; participle, ἀποχρῶν, ῶσα, ῶν; imperfect, ἀπέχρη; future, ἀποχρήσει. Here also the Ionians usually take α instead of η; as, imperfect, ἀπέχρα.

Χρώννυμι, "*I colour*," future, χρώσω, &c.; perfect passive, κέχρωσμαι; first aorist passive, ἐχρώσθην.

Χώννυμι, "*I heap up*," "*dam*." The radical form χόω is usual as a present with the older writers. To this belong the infinitive, χοῦν; future, χώσω, &c.; perfect passive, κέχωσμαι; first aorist passive, ἐχώσθην.

Ω.

Ὠθέω, "*I push*," imperfect, ἐώθουν; future, ὠθήσω and ὤσω; first aorist, ἔωσα; perfect, ἔωκα; perfect passive, ἔωσμαι; first aorist passive, ἐώσθην; all from the radical form ΟΘΩ.

XXVI. PARTICLES.

The Particles are Adverbs, Conjunctions, and Prepositions, the Interjections being ranked in Greek under Adverbs.

ADVERBS.

1. The most usual termination of an adverb is in ως.

2. If the adjective from which the adverb is derived be one that ends in ος, the adverb is formed by merely appending the termination ως to the root as indicated by the nominative. Thus, from σοφός (root σοφ), we have σοφῶς; from καλός (root καλ), καλῶς; from καίριος (root καιρι), καιρίως, &c.

3. In the case of other adjectives the root will be recognised most clearly in the genitive; and to the root thus found the termination ως is in like manner annexed. Thus, from μέγας (root μεγαλ), we have μεγάλως; from χαρίεις (root χαριεντ), χαριέντως; from ἀληθής (root ἀληθε), ἀληθέως, contracted ἀληθῶς, &c.

4. In many cases the adverb has no particular form, but is expressed by some part of an adjective. Thus:

1. The neuter of the adjective, singular and plural, is used for an adverb chiefly by the poets; as, καλὸν ἀείδειν, "*to sing beautifully*;" βραχέα διελθεῖν, "*to recount briefly*."
2. In like manner, also, the dative singular feminine occurs instead of an adverb; as, δημοσίᾳ, "*publicly*;" ἰδίᾳ, "*privately*;" κοινῇ, "*in common*;" πεζῇ, "*on foot*;" ταύτῃ, "*thus*," "*in this manner*," &c. But, strictly speaking, in such constructions a substantive is always to be supplied, usually ὁδῷ.

5. Adverbs are also formed from substantives, and that in various ways. Thus:

1. Certain forms of substantives are used in the signification of adverbs; as, *ἀρχήν* (in the beginning), "*entirely*;" *ἀκμήν* (at the point), "*scarce*;" *κομιδῇ* (with diligence), "*very much*;" *σπουδῇ* (with zeal or pains), "*with trouble or difficulty*," "*scarce*," "*hardly*." In all these, and others of the kind, there is an ellipsis of a preposition.
2. Some substantives furnish an adverbial sense when combined into one word with prepositions. Thus, *παραχρῆμα* (with the thing), "*immediately*;" *πρόὕργου* (*πρὸ ἔργου*, for the thing, to the purpose), "*serving the purpose*," "*serviceable*," "*requisite*," "*useful*;" *ἐκποδών* (from before the feet), "*out of the way*," "*aside*;" *ἐμποδών*, "*in the way*," "*impeding*."
3. Adverbs are derived from substantives by annexing certain syllables. Thus, the terminations *θα*, *θι*, *οι*, *σι*, *χη*, and *χου*, signify "*in a place*;" the terminations *θε* and *θεν*, "*from a place*;" and *δε*, *σε*, *ζε*,[1] "*to a place*;" as,

ἐνταῦθα	*here.*
οὐρανόθι	*in heaven.*
οἶκοι	*at home.*
Ἀθῆνησι	*at Athens.*
παντα χῆ / *παντα χοῦ*	*everywhere.*
ἀλλαχοῦ	*elsewhere.*
οὐρανόθεν / *οὐρανόθε*	*from heaven.*
οἶκοθεν	*from home.*

1. The termination *ζε* is nothing more than *σδε*, the double letter being put for the *σδ*. This change, however, occurs merely in some names of places, and in a few other words; such as, *θύραζε*, for *θύρασδε*, "*to the door*," "*out*."

οὐρανόνδε } οὐρανόσε }	to heaven.
Θήβαζε	to Thebes.
Ἀθήναζε	to Athens.

4. Adverbs are also formed from substantives by annexing the syllables δόν and ιστί, and those thus produced express comparison; as, βοτρυδόν, "*cluster-wise*;" κυνηδόν, "*after the manner of dogs*;" Ἑλληνιστί, "*after the manner of the Greeks*;" ἀνδριστί, "*after the manner of men.*"

5. Adverbs derived from substantives sometimes end in άδην, and then denote that something takes place by the application of the idea which is contained in the substantive; as, λογάδην (from λόγος), "*by selection*;" ἀμβολάδην (from ἀναβολή), "*by delay.*"

6. Adverbs are also formed from verbs, and have the termination in δην, which termination is annexed immediately to the root. A preceding soft or aspirate, however, must change at the same time into the corresponding middle letter. Thus we have κρύβδην, from κρύπτω (root κρυβ), "*secretly*;" πλέγδην, from πλέκω (root πλεκ), "*in a twisted manner or form*;" συλλήβδην, from συλλαμβάνω (root συλληβ), "*taken together.*"

7. Lastly, from some prepositions, also, adverbs are formed, which serve to denote place, and which all terminate in ω; as, ἄνω (from ἀνά), "*above*;" κάτω, "*below*;" ἔξω, "*without*;" εἴσω, "*within*;" πρόσω, "*onward.*" This ω belongs also to some other adverbs; as, ἄφνω, "*suddenly*;" οὕτω, "*thus*;" ὀπίσω, "*behind*;" πόρρω, "*far.*"

8. Besides these there are yet many adverbs whose derivation does not admit of being accurately pointed out, and which are partly *obsolete adjective forms*; as, πλησίον, "*near*;" σήμερον, "*to-day*;" αὔριον, "*to-morrow*;" ἀγχοῦ,

"*near*;" ὁμοῦ, "*at the same time*;" εἰκῇ, "*in vain*;" δίχῃ, "*in a twofold manner*;" and partly *genuine adverbs*, with the terminations *α*, *ας*, *ι*, *ει*, *οι*, *ου*, *τε*; as, κάρτα, "*very*;" πέλας, "*near*;" μεγαλωστί, "*greatly*;" ἐκεῖ, "*there*;" ποῖ, "*whither*;" πότε, "*when*," &c.

9. Under the head of adverbial particles, the *α* (before a vowel *αν*) must be especially noticed. It is of three kinds: 1. *α privative*, which carries with it the force of a negation; as, ἄσοφος, "*unwise*;" ἄνυδρος, "*without water*;" 2. *α intensive*, which strengthens the meaning; as, ἄξυλος, "*much wooded*;" 3. *α* denoting union; as, ἄλοχος, "*a consort*."

10. The following also occur frequently in the poets, and denote increase, &c.

αρι;	as,	ἀρίδηλος,	*very conspicuous.*
βου;	"	βούβρωστις,	*voracious.*
βρι;	"	βριήπυος,	*shouting aloud.*
δα;	"	δάσκιος,	*thickly shaded.*
ερι;	"	ἐριβρεμής,	*loud roaring.*
ζα;	"	ζάκοτος,	*furious.*
λα;	"	λάμαχος,	*valiant.*
λι;	"	λιλαίομαι,	*I desire earnestly.*

NEGATIVE PARTICLES.

1. There are in Greek two simple negative particles, with which all other negations are compounded, *οὐ* and *μή*. The former of these becomes *οὐκ* before a vowel that has the soft breathing, and *οὐχ* before a vowel that is aspirated. The Attics, also, for greater emphasis, sometimes write *οὐχί*.

2. From these two negatives, *οὐ* and *μή*, are formed all the other modes of negation in Greek; such as *οὐδέ*, *οὔτε*, *οὐδείς*, *οὔποτε*, *οὐπώποτε*, *οὐδαμῶς*, *οὐδαμοῦ*, *μηδέ*, *μήτε*, *μηδείς*, &c.

3. Although the English language possesses only one ex-

pression for both of these particles, yet between the use of οὐ and μή in Greek, a definite and important distinction obtains.

4. In general, this distinction is correctly designated by saying that οὐ *denies positively and directly*, but that μή, on the contrary, *denies conditionally or prohibitively*. Hence οὐ is used to deny a thing itself; μή, on the contrary, to deny the supposition of a thing.

5. Hereupon is founded the following general rule: οὐ stands as a negative particle in an independent proposition, and in all cases, likewise, where an idea is negatived in and by itself: μή, on the contrary, denies in conditional propositions, whether they appear as really dependant, or the dependance lies merely in the imagination, as in conditional and assumed cases.

6. The following remarks will lead to a right application of this rule in single cases.

1. A whole and independent proposition, whether pronounced as an absolute assertion or as an opinion and view, or as a question, can be negatived only by the particle οὐ. Thus, οὐκ ἀγαθὸν ἡ πολυκοιρανία, "*The government of the many is not a good thing.*" Οὐκ ἂν ἀγαπώην καλεῖσθαι ἄπιστος, "*I would not like to be called faithless.*" Τί γὰρ οὐ πάρεστιν; "*Why, then, is he not present?*"
2. Μή, on the contrary, appears as a negation after all particles expressing condition, supposition, and intention; as, εἰ μὴ ὀρθῶς λέγω, σὸν ἔργον ἐλέγχειν, "*If I do not speak correctly, it is your part to prove it.*"
3. Μή is used after relatives, and with participles when these likewise express a condition; as, τίς δὲ δοῦναι δύναται ἑτέρῳ ἃ μὴ αὐτὸς ἔχει; "*Who can give a thing to another, if he has it not himself?*" Here ἃ οὐκ αὐτὸς ἔχει would mean, "*that which*

he has not himself." So, also, ὁ μὴ πιστεύων, "*If a person does not believe.*" But ὁ οὐ πιστεύων, "*One who does not believe.*"

4. Μή is used with infinitives, whether they be dependant upon a verb or accompanied by the article; as, ἀνάγκη τοῦτο μὴ ποιεῖν, "*It is necessary not to do this.*" Τὸ μὴ πεισθῆναί μοι αἰτιόν σοι τῶν κακῶν, "*Your not being persuaded by me is to you the source of these evils.*"

5. Μη always stands with the imperative, as also with the subjunctive when it is used instead of the imperative, and with the optative when it indicates a wish; as, μὴ πράττε τοῦτο, "*Do not do this;*" μὴ τοῦτο δράσῃς; and again, μὴ τοῦτο γένοιτο, "*May this never be.*"

6. Every purpose implies a conception in the mind of some one or other, and therefore μή, not οὐ, follows ἵνα, ὅπως, ὄφρα; as, Σόλων ἀπεδήμησε ἔτεα δέκα ἵνα δὴ μή τινα τῶν νόμων ἀναγκασθῇ λῦσαι, τῶν ἔθετο: "*Solon absented himself from home for the space of ten years, in order that he may not be compelled to rescind any one of the laws which he had enacted.*"

7. Two negatives generally strengthen the negation, and do not destroy each other, as in Latin.

8. This rule may be expressed more fully as follows: When to a sentence already made negative, other qualifications of a more general kind are to be added, such as *sometimes, some one, somewhere*, &c., these are all commonly subjoined in the form of words compounded with the same negative particles; as, οὐκ ἐποίησε τοῦτο οὐδαμοῦ οὐδείς, "*No one anywhere did this.*" And in the same manner, to the negation of the whole is subjoined the negation of the parts; as, οὐ δύναται οὔτ' εὖ λέγειν, οὔτ' εὖ ποιεῖν τοὺς φίλους, "*He can neither speak well of, nor do good to, his friends.*"

9. In some phrases both the particles *οὐ* and *μή* are united; as, *οὐ μή* and *μὴ οὐ*. In this combination, as in all other cases, *οὐ* denies objectively and *μή* subjectively. Hence *οὐ μή* implies the idea of no apprehension being entertained that a thing will take place; *μὴ οὐ*, on the contrary, the idea of an apprehension being entertained that a thing will not take place. Hence are derived the following observations:

1. Οὐ *μή* is an intensive and emphatical negation, and indicates the imagination of a thing which should not and must not take place; as, *οὐ μὴ δυσμενὴς ἔσῃ φίλοις*, "*That thou wilt not* (I expect) *be ill-inclined towards thy friends;*" that is, "*be not ill-inclined towards thy friends.*" And again, *ἀλλ' οὔποτ' ἐξ ἐμοῦ γε μὴ μάθῃς τόδε*, "*Yet never* (must thou expect) *that thou wouldst learn this from me;*" that is, "*yet never shouldst thou learn this from me.*"
2. Μὴ *οὐ*, in dependant propositions, when the verb of the principal proposition is either accompanied by a negation or contains a negative idea in itself, destroy each other, and are often to be translated by "*that.*" Thus, *οὐκ ἀρνοῦμαι μὴ οὐ γενέσθαι*, "*I do not deny that it has taken place;*" and again, *πείθομαι γὰρ οὐ τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν*, "*For I am persuaded that there will nothing happen to me so bad but that I shall die nobly.*"
3. In independent propositions, on the contrary, *μὴ οὐ* is used in combination with the subjunctive to express negative assertions with less positiveness and strength, and is to be translated by "*indeed not,*" "*perhaps not,*" and explained by the addition of an omitted verb, as *ὅρα*, or the like. Thus, *ἀλλὰ μὴ οὐκ ᾖ διδακτὸν ἡ ἀρετή*, "*But virtue may, perhaps, be a thing not to be taught.*" Literally, "*But see whether virtue may not be,*" &c., the verb *ὅρα* being supplied.

10. Besides the case of μὴ οὐ mentioned above, two negatives also destroy each other when they belong to different verbs; as, οὐδὲν ἐστιν ὅτι οὐκ ὑπέσχετο, "*He promised everything;*" literally, "*There is nothing that he did not promise.*"

11. As compounded with the negation οὐκ, the particle οὔκουν may also find a place here. This particle, used by the Greeks both in questions and in direct propositions, admits of different translations, and is also differently accented, being sometimes written οὐκοῦν and sometimes οὔκουν. The following is to be remarked as essential concerning it.

1. In interrogative propositions, when the particle signifies *not therefore? is it not so? not?* it is always to be accented οὔκουν, because οὐκ must here be significantly and emphatically heightened. Thus, οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν; "*Is it not, then, the sweetest laughter to laugh at one's enemies?*"
2. In direct propositions οὐκουν is either to be translated "*therefore not,*" "*yet not,*" or else it stands at the beginning of the proposition as a mere emphatical expression for the simple οὖν, and is to be translated by "*therefore,*" "*consequently;*" as, σὺ τοῦτο ἐποίησας, οὔκουν ἔγωγε, "*thou hast done this, therefore not I.*" In this case the accentuation is generally given as οὐκοῦν. Strictly considered, however, the idea of negation does not vanish in οὐκουν even where it is to be translated by *therefore*, but the particle is there, also, properly an interrogative one. Thus the following sentence, οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι, "*Therefore, when I am unable, I shall desist,*" is equivalent to "*Is it not so? when I am unable, I shall desist?*"

CONJUNCTIONS, &c.

ΑΛΛΑ.

1. Ἀλλά is an adversative conjunction, and answers generally to the English "*but*." From this meaning arise others, however, such as, "*well, then*," "*therefore*," in which case ἀλλά is generally elliptical. Thus, ἀλλ' ἴσθι, ὅτι ἕξει τοῦθ' οὕτως· "*Well, then, know that this will be so.*" Supply οὐκ ἀντιστήσω, or the like; "*I will not oppose, but, on the contrary, know,*" &c. So, in the following passage of Xenophon, it occurs in four different senses, all of which may be traced by means of ellipses to the primitive meaning of "*but.*" Ἀλλὰ μὰ Δι', ἔφη, οὐκ αὐτὸς ἕλκεσθαι πρός σε βούλομαι, ἀλλά σε πρὸς ἐμὲ πορεύεσθαι. Ἀλλὰ πορεύσομαι, ἔφη, μόνον ὑποδέχου. Ἀλλ' ὑποδέξομαί σε, ἔφη· ἐὰν μή τις φιλωτέρα σου ἐνδον ᾖ. "'*Nay, indeed,*' *replied Socrates,* '*I do not wish to be dragged unto you, but you to come to me.*' '*Well, then,*' *said Theodota,* '*I will come; do you only receive me.*' '*Why, I will receive you,*' *replied Socrates,* '*if there be not some one dearer than you within.*'"

2. Ἀλλὰ γάρ. In this combination γάρ introduces a reason for the opposition, &c., expressed by ἀλλά. Thus, ἀλλὰ γὰρ Κρέοντα λεύσσω, παύσω τοὺς παρεστῶτας λόγους. "*But I will check what I am at present saying, for I see Creon.*" Sometimes, however, the reference is more latent, and a clause is to be supplied between ἀλλά and γάρ from what precedes. Thus, in Plato, *Rep.* 2, p. 336, we have, ἀλλὰ γὰρ ἐν ᾅδου δίκην δώσομεν, where we must repeat from the previous clause, οὐκ ἀζήμιοι ἀπαλλάξομεν. "*But we shall not escape unharmed, for we shall render atonement in Hades.*" In many instances the reference in ἀλλὰ γάρ is to be supplied by some general remark, such as, "*but* this was not at all surprising, *for*;" "*but* this was impossible, *for*," &c.

3. Ἀλλ' οὖν γε. These particles are often joined together, inasmuch as, along with the opposition, a consequence of what has preceded is also expressed. Thus, ἀλλ' οὖν τοῦτόν γε τὸν χρόνον ἧττον ἀηδὴς ἔσομαι. "*Yet* (ἀλλά) *I will, for this reason* (οὖν), *now at least* (γε) *be less disagreeable.*"

4. When joined with οὐδέ it strengthens the sense; as, ἀλλ' οὐδὲ πειράσομαι, "*Nay, I will not even try.*" Frequently, in this construction, οὐ μόνον οὐ is to be supplied in what precedes; as, in the present instance, we may say, "*I will not only not do so, but I will not even try.*"

5. In ἀλλά τοι the particle τοι strengthens the force of ἀλλά; "*but, indeed,*" "*why, that, indeed,*" "*why, as for that,*" &c. Thus, ἀλλ' ἡδύ τοι. "*Why, that is a pleasant thing enough.*"

AN.

1. The particle *ἄν*, for which the epic writers use *κέ* or *κέν*, cannot well be expressed by any corresponding particle in English, but only gives to a sentence an air of uncertainty and mere possibility. It is employed, therefore, to modify or strengthen the subjunctive and optative; and is also employed with the indicative, in order to impart to it more or less of uncertainty.

2. This particle commonly stands after one or more words in a clause, and is thus distinguished from the *ἄν* which is formed by contraction from *ἐάν*. This latter particle *ἄν* usually begins a clause, and has the meaning of "*if*," &c. The Attic prose writers usually change it into *ἤν*, the Attic poets always.

3. The particle *ἐάν*, "*if*," is compounded of the conditional *εἰ* and the *ἄν* mentioned in the first paragraph.

4. The *ἄν* first mentioned is frequently put twice, sometimes even thrice, in a clause or sentence. In some cases, where the *ἄν* occurs twice, one of these particles attaches itself to a finite verb and the other to a participle or infinitive; as, *ὁρῶντες ἂν ἐχρήσαντο ἄν*· "*If they had seen they would have used.*" Many cases occur, however, where this explanation will not answer, and where the second or repeated *ἄν* must be regarded as brought in merely to indicate more plainly the idea of uncertainty intended to be expressed. Thus, *ἀλλὰ κἂν εὔξαιντο ἂν γενέσθαι*· "*But they might, perhaps, have wished it to happen.*"

APA.

1. The primary power of *ἄρα* is that of deducing consequences from premises, and hence it has usually the signification of "*therefore.*" It is regularly employed, therefore, in the conclusion of syllogisms; as, *εἰ γάρ εἰσι βωμοὶ, εἰσὶ καὶ θεοί· ἀλλὰ μὴν εἰσι βωμοί· εἰσὶν ἄρα καὶ θεοί.* "*For if there are altars, there are also gods. But there certainly are altars; therefore there are gods too.*" When joined with *εἰ*, *εἰ μή*, or *ἐάν*, it signifies "*if, then*," "*if, indeed*," or, more probably, "*consequently.*" Hence it serves for an emphatic asseveration, as if founded on an inference.

2. Different from this is the adverb *ἆρα*, which is an interrogative particle, like the Latin *num* or *utrum*. Thus, *ἆρα κατάδηλον ὃ βούλομαι λέγειν*; "*Is, then, what I wish to say evident?*" When a negative answer is expected, it has generally the particle *μή* attached to it. Thus, *ἐὰν δέ σον προσκατηγορήσω, ὅτι διὰ τὸ ἄγασθαι αὐτοῦ, καὶ εὐνοϊκῶς ἔχεις πρὸς αὐτὸν, ἆρα μὴ διαβάλλεσθαι δόξεις ὑπ' ἐμοῦ*; "*But if I shall still farther allege against you, that, in consequence of your admi-*

ration of him, you feel also well disposed towards him, will you on that account think that you are slandered by me?" If we wish to express the Latin *nonne*, it is done by ἀρ' οὐ, and sometimes even by ἆρα alone.

3. The interrogative ἆρα is placed first in a clause or sentence; but the ἆρα first mentioned stands always after one or several words, and even at the close of a proposition.

ΓΑΡ.

1. Γάρ, "*for*," never stands at the beginning of a proposition or clause, but, instead of it, καὶ γάρ is used at the beginning, like *etenim* in Latin. In Greek, the proposition of which that with γάρ assigns the cause is often omitted, inasmuch as it is easily understood, and is passed over by the speaker in the vivacity of discourse. Thus, in the answer so common in Plato, we have ἔστι γὰρ οὕτω, "(Certainly) *for so it is*." So it is often used in questions, because an additional member may always easily be supposed; as, for example, "*I know*," "*I believe*," "*I cannot do it*," &c. Thus, *Hom. Od.* 10, 501, Ὦ Κίρκη, τίς γὰρ ταύτην ὁδὸν ἡγεμονεύσει; "*Oh Circe* (I cannot go thither), *for who will guide me on this way?*" By the frequency of this kind of interrogative use, it gradually lost its proper force, and came to be employed simply to strengthen a question, like the Latin *nam* in *quisnam*.

2. In such expressions as καὶ γάρ, ἀλλὰ γάρ, &c., the former particle indicates an omission of something, for which γάρ assigns a cause; and hence καὶ γάρ, when closely translated, means, "*and* (*no wonder,*) *for*," "*and* (*this was natural,*) *for*," &c. So in ἀλλὰ γάρ, we must say, when rendering literally, "*but* (*this was impossible,*) *for*," "*but* (*this happened otherwise,*) *for*," &c. The context will always, of course, suggest the proper ellipsis.

ΓΕ.

1. Γε, an enclitic particle, emphatically heightens the word which it follows above the rest of the clause, and thus strengthens the idea of the same. It is frequently joined to pronouns, particularly personal ones; as, ἔγωγε, "*I, at least*," "*I, for my part*." It is often, too, put in combination with other particles, from which it usually stands separated by one or more words; as, γε δή, "*really*," "*certainly*;" γέ τοι, "*at least*," "*however*."

2. Generally, also, γε is used in rejoinders and answers, either to confirm or restrict; and likewise in exhortations, to render them more impressive. But in English it often happens that the sense of γε, in its various combinations, can only be indicated by heightening the tone of the word to which it refers.

ΔΕ.

1. The particle δέ is always placed after one or more words in a clause, and properly signifies "*but*," both as distinguishing and opposing. Very often, however, it serves to mark a transition from one proposition to another; and, generally speaking, every proposition which has no other conjunction at its commencement takes this δέ, whether it be really opposed to the preceding or not, particularly in enumerations. In such cases, therefore, it generally remains untranslated in English. In the ancient form of the language, especially in Homer, it often stands for "*and*;" and it is also used on some occasions, in the old poets, to explain what goes before, in which cases it answers to γάρ, "*for*."

2. The principal use of δέ, however, is its opposition to μέν. The opposition in which one member of a sentence stands to another can be stronger or slighter. The Greeks in both cases use μέν and δέ for connexion; but in English we can only employ the particles "*indeed*" and "*but*" to designate the stronger opposition; and hence we are often deficient in definite expressions for the Greek μέν and δέ, which we then translate sometimes by "*and*," "*also*;" sometimes by "*partly—partly*," "*as well—as also*," &c.

3. When μέν is put in the first member of a sentence, the thought necessarily turns to an opposite member with δέ. Several cases nevertheless occur where, with μέν preceding, the expected δέ does not actually occur. Namely, either (1.) the antithesis to the member formed with μέν expressly exists, but declares itself so clearly by the position and subject that δέ can be omitted. This is chiefly the case when temporal and local adverbs are used, which stand in a natural opposition between themselves; as, ἐνταῦθα and ἐκεῖ, πρῶτον and ἔπειτα, &c. Or (2.) the antithesis lies only in the mind, but is not expressly assigned in the discourse. This is chiefly the case when personal and demonstrative pronouns are used at the beginning of a proposition, in combination with μέν; as, ἐγὼ μὲν προῄρημαι, "*I have formed the resolution*" (another probably not). Καὶ ταῦτα μὲν δὴ τοιαῦτα, "*These things are so circumstanced*" (but others differently). Or (3.) the antithesis is indicated by another particle; as, ἀλλά, αὐτάρ, αὖτε, &c.

Ἤ.

1. The primary use of ἤ is disjunctive, and its sense is "*or*." Next to its disjunctive use is that connected with doubt or deliberation, where it has the meaning of "*whether—or*;" as, μερμήριξεν ἢ ὅγε Ἀτρεΐδην ἐναρίξοι, ἦε χόλον παύσειεν. "*He pondered whether he should slay Atrides or calm his wrath.*"

2. The particle ἦ is also frequently used in a question, when a preceding and indefinite question is made more definite; as, τίς οὖν μοι ἀποκρινεῖται; ἦ ὁ νεώτατος; "*Who, then, will answer me? the young est?*" Even in its interrogative sense, however, this particle still retains, in fact, its disjunctive meaning, as will be apparent if we supply as an ellipsis before it, "*Am I wrong in my conjecture?*" Thus, in the passage just quoted, we may say, "*Am I wrong in my surmise, or is it the youngest?*"

Ἤ.

1. The primary and true sense of ἤ is that of affirmation. It is explained, therefore, by ὄντως, ἀληθῶς, "*in reality*," "*in truth*." Its affirmation, however, affects whole sentences or propositions; as, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὁρῶμαι. "*Assuredly, I see in this a great wonder for the eyes.*"

2. In the combination ἦ γάρ it is remarkable that the former particle affects the latter. This happens because γάρ is always a subjunctive particle; and thus ἦ is confirmatory of the causal signification of γάρ; as in Priam's words (*Il.* 22, 532), where, after giving orders to keep the city gates open for the reception of his routed forces, he adds the reason, ἦ γὰρ Ἀχιλλεὺς ἐγγὺς ὅδε κλονέων· "*for see, too, surely it Achilles near throwing all things into confusion.*" So Calchas (*Il.* 1, 78) gives a reason for bespeaking the protection of Achilles; ἦ γάρ οἱ ὀΐομαι ἀνδρα χολωσόμεν, κ. τ. λ. "*for I assuredly do think that I will make that man angry*," &c.

3. In the combination ἦ που the particle ἦ is affirmative and που conjectural, and hence the two, when combined, express a degree of probability bordering on certainty. They do not however, coalesce into one word, for, if they did, ἦ would have the acute accent. We must render ἦ που by "*in all probability*," "*doubtless*," "*unless I am very much mistaken*," &c.

ΚΑΙ.

1. As particles for uniting together the members of a proposition, the Greeks make use of καί and the enclitic τε, the use and distinction of which are pointed out in the following observations:

2. Καί and τε serve for the simple union both of single ideas and of entire parts of a sentence. The connexion by τε is more usual in the elder and poetic language than in Attic prose, and generally this particle is not merely put once between the two ideas to be connected, but joined to each of the connected parts; as, πατὴρ ἀνδρῶν τε θεῶν τε, "*the father of both gods and men.*" This connexion by τε—τε occurs with

Attic prose writers only in the union of strongly opposed ideas; as, φέρειν χρὴ τά τε δαιμόνια ἀναγκαίως τά τε ἀπὸ τῶν πολεμίων ἀνδρείως. "*We must bear the dispensations of the gods as a matter of necessity, and the inflictions of our foes with a spirit of manly resistance.*" With Homer, however, frequently, and with the Attic poets rarely, τε—τε are used in the union of kindred ideas. If more than two ideas are connected, Homer proceeds with the repetition of τε; as, in *Il.* 1, 177, αἰεὶ γάρ τοι ἔρις τε φίλη, πόλεμοί τε, μάχαι τε; or, after having several times repeated τε, then uses καί; as, *Od.* 3, 413, *seq.*, Ἐχέφρων τε, Στρατίος τε, Περσεύς τ', Ἀρητός τε, καὶ ἀντίθεος Θρασυμήδης; or interchangeably τε, καί, τε.

3. The particles τε καί connect more closely than the simple καί, and are chiefly used when ideas are to be represented as united in one supposition. Hence this kind of combination is also chiefly used when opposite ideas are to be assigned as closely connected; as, χρηστοί τε καὶ πονηροί.—ἀγαθά τε καὶ κακά. For this reason we say ἄλλως τε καί (both in other respects and also), "*particularly also*," "*especially*," because ἄλλως already expresses a natural and strong antithesis to that which follows.

4. The combination καί—καί, "*as well—as*," "*both—and*," can only be adopted when the combined ideas are of different kinds, but never in those which are perfectly homogeneous. Hence several substantives can always be connected by καί—καί; as, ἀπέκτειναν καὶ παῖδας καὶ γυναικὰς. But, in the case of adjectives, only those which contain nothing homogeneous in their idea; as, ἀνθρώπους εὑρήσεις καὶ ἀγαθοὺς, καὶ κακούς, or καὶ πένητας καὶ πλουσίους, and the like; not πόλις καὶ μεγάλη καὶ πολυάνθρωπος, but μεγάλη τε καὶ πολυάνθρωπος.

ΠΕΡ.

Περ is an enclitic, and in signification closely allied to γε. It denotes, conformably to its derivation from περί, comprehension or inclusion, and hence, like γε, it is employed to strengthen single ideas. It very frequently enters into combination with relative pronouns, as also with temporal, causal, and conditional particles, to confirm their signification. The sense of this particle is generally, as in the case of γε, indicated in English merely by a stronger intonation of the word, although it may frequently also be translated by "*very*," "*ever*." In combination with a participle we often translate it by "*although*" or "*how much soever*." Thus, λέγει, ἅπερ λέγει, δίκαια πάντα, "*he says all, whatever he does say, justly;*" μήτε σὺ τόνδ', ἀγαθός περ ἐών, ἀποαίρεο κούρην, "*Nor do thou, excellent though thou art, deprive him of the virgin;*" i. e., be thou never so excellent, however excellent thou art; εὐθὺς πορεύεται πρὸς

Κῦρον ἧπερ εἶχεν, "*He proceeds straightway unto Cyrus, just as he was.*"

ΠΩΣ.

1. The particle πῶς, when circumflexed, is interrogative, and signifies "*how?*" The combination πῶς γαρ is employed as an emphatic negative, "*not at all.*" Thus, πῶς γαρ ποιήσω, "*I will not do it at all,*" literally, "*for how shall I do it?*" In the same way καὶ πῶς is used; as, καὶ πῶς σιωπῶ; "*I cannot be silent,*" literally, "*and how am I to be silent?*"

2. As an enclitic, πως signifies "*somehow,*" "*in some degree,*" &c.; as, ἄλλως πως, "*in some other way;*" ὧδε πως, "*somehow thus,*" &c.

ΩΣ.

1. The particle ὡς is sometimes used for ἵνα, to denote a purpose; as, ὡς δείξωμεν, "*in order that we may show.*" Occasionally, as in the case of ἵνα, the word is omitted, the purpose of which is to be expressed; as, ὡς δ' ἀληθῆ λέγω, κάλει μοι τοὺς μάρτυρας. "*But that thou mayst see that I speak the truth, call for me the witnesses.*"

2. It is also used for ὅτι, with the meaning of "*that;*" as, λέγοντες, ὡς ἐκεῖνός γε οὐ πολεμεῖ τῇ πόλει. "*Saying, that he does not make war upon the city.*"

3. It is also used with the meaning of "*as,*" which is its more ordinary acceptation. Sometimes the tragic writers repeat the word that precedes ὡς when signifying "*as,*" and this is done when the speaker, from unpleasant recollections, does not choose to be more precise: Thus, ὄλωλέν ὡς ὄλωλεν, "*He has perished as he has perished;*" i. e., he has perished; no matter how.

4. With the acute accent, it is used in the sense of οὕτως, and then stands at the beginning of propositions. This usage is very frequent in Homer; as, Ὡς εἰπὼν. We must be careful, however, not to confound ὡς for οὕτως, with ὡς changed to ὡς because followed by an enclitic, nor with ὅς placed after a word on which it depends, and receiving in consequence the tone or accent; as, θεὸς ὡς, "*as a god.*"

5. It is often used in exclamations, with the signification of "*how;*" as, ὡς σε μακαρίζομεν! "*How happy we deem you!*" βροτοῖς ἔρωτες ὡς κακὸν μέγα! "*How great an evil is love to mortals!*" On this is founded the use of ὡς with optatives, in the sense of the Latin *utinam*, "*I wish;*" as, ὡς μ' ὄφελ' Ἕκτωρ κτεῖναι! "*Would that Hector had slain me!*" literally, "*how Hector ought to have slain me!*"

6. It is put, like ὅτι, before superlative adjectives and adverbs, and strengthens the meaning; as, ὡς τάχιστα, "*as quickly as possible.*"

7. In many cases ὡς came to be regarded as nothing more than a mere strengthening particle, and hence we have the idioms, ὡς ἀληθῶς, "*truly*;" ὡς ἀτεχνῶς, "*entirely*," &c.

8. It is often used in limiting propositions with the infinitive; as, ὡς εἰκάσαι, "*as far as one may conjecture*;" ὡς ἔμοιγε δοκεῖν, "*as far as appears to me at least*;" ὡς εἰκασαι, "*as far as one may conjecture*;" ὡς εἰπεῖν, "*so to speak*."

9. It is frequently found in this same sense with prepositions following; as, ὡς ἀπ' ὀμμάτων, "*to judge by the eye*;" ὡς ἐπὶ τὸ πολύ, "*for the most part*." Hence it is often used in comparisons; as, ἄπιστον τὸ πλῆθος λέγεται ἀπολέσθαι, ὡς πρὸς τὸ μέγεθος τῆς πόλεως. "*An incredible number are said to have perished, in proportion to the size of the city*."

10. It is elegantly joined to participles in the genitive absolute, and the participle must then be rendered, in English, by a tense of the verb; as, ὡς ταύτης τῆς χώρας ἐχυρωτάτης οὔσης· "*Because this place was the most secure*." Sometimes, also, it is connected with the accusative or dative of the participle. In these constructions with the participle, whether in the genitive, dative, or accusative, it has the force of *as, since, because, inasmuch as, as if*, &c.

11. It also has the meaning of "*when*," as a particle of past time; as, ὡς δὲ ἦλθε, "*but when he came*." And sometimes, also, the force of "*while*."

12. *With numerals* it signifies "*about*;" as, ὡς τεσσαράκοντα, "*about forty*;" ὡς τρία ἢ τέτταρα στάδια, "*about three or four stadia*."

13. It is sometimes put, especially by Attic writers, instead of the preposition εἰς, πρὸς, or ἐπί. In truth, however, the preposition in such instances must always be regarded as understood, while ὡς retains in translation nothing of its original meaning. It must be remarked, however, that ὡς, when put for εἰς, πρὸς, or ἐπί, is generally found with persons, and seldom with inanimate things. The primitive meaning of ὡς πρός, ὡς εἰς, &c., is "*as towards*," "*as to*," and the particle serves to indicate that the preposition must not be taken in a strict and definite sense. Hence, when ὡς alone appears, with the preposition understood, it always implies that the approach is made with some degree of timidity or reverence. Thus, ὡς τοὺς θεούς, "*unto the gods*;" ὡς τὸν βασιλέα, "*to the king*." In this lies the reason why ὡς is seldom ever construed in this way with the names of places or things, but generally with animate objects.

PREPOSITIONS.

I. Prepositions, in Greek, govern the genitive, dative, or accusative. Some govern only one case, others two cases, and others, again, three; as follows:

GENITIVE ONLY.

Ἀντί, Ἀπό, Ἐκ or Ἐξ, and Πρό.

DATIVE ONLY.

Ἐν and Σύν.

ACCUSATIVE ONLY.

Εἰς or Ἐς.

GENITIVE AND ACCUSATIVE.

Διά, Κατά, and Ὑπέρ.

DATIVE AND ACCUSATIVE.

Ἀνά.

GENITIVE, DATIVE, AND ACCUSATIVE.

Ἀμφί, Ἐπί, Μετά, Παρά, Περί, Πρός, Ὑπό.

II. We will now proceed to illustrate by examples the force of each, arranging them according to the cases which they respectively govern.

I. *Prepositions governing the* GENITIVE.

1. The fundamental idea of the genitive is that of *separation* or *abstraction*, of *going forth*, *from*, or *out of* anything.

2. The prepositions, therefore, that are combined with the genitive, carry with them the general meaning of *proceeding from something*; though, strictly speaking, the ideas *of*, *out of*, and *from*, lie primarily in the genitive case itself.

Ἀντί.

1. The primitive meaning of this preposition was "*against*," "*contrary to*." It has lost, however, its original signification, except in the case of compounds; as, *ἀντιτάττειν*, "*to place over against*;" *ἀντιλέγειν*, "*to contradict*."

2. The secondary meanings of *ἀντί*, deducible from the primitive meaning, are "*instead of*," "*for*," and refer to the relations of exchange, purchase, value, &c., where the objects referred to are supposed to be set opposite or over against each other, and their respective value thus estimated. Hence we have the following examples: *δοῦλος ἀντὶ βασιλέως*, "*a slave instead of a king*;" *ἀνθ' ὧν*, "*for which reasons*" (on which account).

Ἀπό.

1. The leading meaning of this preposition is "*from*," and it has reference either to place, time, or the assigning of the origin or cause of a thing. I. The relation of place; as, *ἀπὸ χθονὸς*, "*from the ground*;" *ἀφ' ἵππων*, "*from on horseback*." II. The relation of time; as, *γενέσθαι ἀπὸ δείπνου*, "*to have done supper*" (to be *from* supper); *πίνειν ἀπὸ τοῦ σιτίου*, "*to drink just after eating*" (to drink *from* eating). III. The assigning of the origin or cause; as, *ἀπὸ δικαιοσύνης*, "*from a love of justice*;" *πέφνεν ἀπ' ἀργυρέοιο βιοῖο*, "*he slew him by means of a silver bow*;" *οἱ ἀπὸ τῆς στοᾶς*, "*the Stoics*" (the philosophers *from* the porch); *οἱ ἀπὸ Πλάτωνος*, "*the Platonics*," &c.

2. It must be borne in mind, that, when *ἀπό* refers to place, it denotes the place *at* or *near which* any one was; whereas the place *within* is expressed by *ἐκ*.

Ἐκ or Ἐξ.

1. Ἐκ (before a vowel *ἐξ*) has for its leading signification "*out of*," "*from*," and serves to indicate a choice out of several objects, or to denote a whole consisting of many parts. It may be viewed, like *ἀπό*, under the three relations of place, time, and the assigning of origin and cause. I. The relation of *place*; as, *ἐκ τῆς πόλεως*, "*out of the city*," which presupposes that one has been *in* the city, whereas *ἀπὸ τῆς πόλεως* merely implies that one has been *near* the city. II. The relation of time; as, *ἐκ τίνος χρόνου*, "*since a certain time*;" *ἐξ οὗ*, "*since*" (supply *χρόνου*). III. The origin or cause; as, *τὰ ἐκ πατρὸς προσταχθέντα*, "*the things commanded by a father*;" *ἐξ ἐμέο*, "*through me*" (by my means or authority).

2. The following examples, falling under some one or other of the

three relations to which we have just referred, deserve to be noticed: *ἐκ θαλάττης*, "*on the side towards the sea*;" *ἐξ ἑω*, "*at dawn*;" *ἐξ ἡμέρας*, "*since it became day*;" *ἐκ τῶν ζωστήρων φορεῖν φιάλας*, "*to carry cups suspended to the girdles*" (the point of suspension commencing with or arising *out of* the girdles); *ἐκ τοῦ πόδος κρεμάσαι τινά*, "*to hang one by the foot*;" *ἐκ σκήπτρων ὁδοιπορεῖν*, "*to travel by means of staves*;" *λαμβάνειν ἵππον ἐκ τῆς οὐρᾶς*, "*to take a horse by the tail*;" *γελᾶν ἐκ τῶν πρόσθεν δακρύων*, "*to laugh after tears*;" *ἐκ τοῦ ἐμφανοῦς*, "*openly*;" *ἐκ τοῦ ἀφανοῦς*, "*unawares*;" *ἐξ ἀπροσδοκήτου*, "*unexpectedly*."

Πρό.

1. The primitive meaning of *πρό* is "*before*," and it may be considered under the three relations of place, time, and preference. I. The relation of place; as, *πρὸ ἄλλων*, "*before others*;" *πρὸ πόλεως*, "*before the city*." II. The relation of time; as, *ταῦτα πρὸ τῆς Πεισιστράτου ἡλικίας ἐγένετο*. "*These things happened before Pisistratus came of age*." III. The relation of preference; as, *οὐδεὶς οὕτως ἀνόητός ἐστιν, ὅστις πόλεμον πρὸ εἰρήνης αἱρεῖται*, "*No one is so foolish as to prefer war to peace*" (literally, "who makes choice to himself of war *before* peace); *πρὸ πολλοῦ ποιεῖσθαι*, "*to value highly*" (to value *before* much), &c.

2. Hence arise the following examples: *μάχεσθαι πρό τινος*, "*to fight for one*," because he who fights for one places himself *before* him. So *ναυμαχέειν πρὸ τῆς Πελοποννήσου*, "*to fight a naval battle for the Peloponnesus*;" *ἀθλεύειν πρὸ ἄνακτος ἀμειλίχου*, "*to toil on account of a cruel king*."

II. *Prepositions governing the* Dative.

1. The fundamental idea of the dative is directly opposed to that of the genitive, since in the dative the idea of *approach* lies at the basis; or, in other words, it serves to indicate the more remote object.

2. This general idea of approach branches off into the kindred ideas, 1. of *union* or *coming together*; 2. of *likeness*; 3. of *advantage* or *disadvantage*.

3. The dative also denotes, as consequences of the same general idea, 1. the *instrument* or *means* for effecting any-

thing; 2. the *manner*; 3. the *cause*; 4. a *particular* or *definite time*.

Ἐν.

The primary meaning of this preposition is "*in*," as indicative of place; as, ἐν ταῖς Ἀθήναις, "*in Athens*;" ἐν Ῥώμῃ, "*in Rome*." From this primary use in definitions of places, the following constructions are derived, which accord in part with the English or Latin idiom: I. To denote the person or thing on which, as its substratum, the action is performed; as, ἐπιδείκνυσθαι ἐν τινι, "*to show in the case of a certain one*." II. Among several; as, ἐν Ἀργείοις, "*among the Argives*;" ἐν ἀθανάτοις, "*among the immortals*." III. ἐν φόβῳ εἶναι, "*to be in fear*;" ἐν ὀργῇ εἶναι, "*to be in a rage with any one*;" ἐν αἰσχύναις ἔχειν, "*to be ashamed*;" ἐν ἐλαφρῷ ποιεῖσθαι, "*to make light of*." IV. Referring to clothing, array, &c.; as, ἐν ῥινῷ λέοντος, "*in the skin of a lion*;" ἐν πέλταις, ἀκοντίοις, τόξοις διαγωνίζεσθαι, "*to contend, equipped with shields, spears, bows*;" ἐν στεφάνοις, "*adorned with chaplets*." V. Denoting a means or cause on which something depends; as, τὰ μὲν πρότερον πραχθέντα ἐν ἄλλαις πολλαῖς ἐπιστολαῖς ἴστε, "*Ye know the things previously done through many other letters*;" ἐν νομοθέταις θέσθαι νόμον, "*to enact a law by means of the nomotheta*," &c.

Σύν.

1. The primary meaning of this preposition is "*with*," denoting accompaniment; as, πότμῳ σὺν εὐδαίμονι, "*with a happy lot*;" σὺν τινι εἶναι, "*to be in company with any one*;" σὺν τοῖς Ἕλλησι μᾶλλον ἢ σὺν τῷ βαρβάρῳ εἶναι, "*to be on the side of the Greeks rather than of the barbarian*;" σὺν τῷ σῷ ἀγαθῷ, "*to thy advantage*;" σὺν τῷ Θεῷ, "*with the assistance of the Deity*."

2. Hence it also expresses a mean, which, as it were, accompanies the effect; as, τοὶ καὶ σὺν μάχαις δὶς πόλεν Τρώων πράθον, "*Who twice, by means of battles, sacked the city of the Trojans*."

III. *Preposition governing the* Accusative.

1. The accusative denotes the immediate object upon which the action of a transitive verb is directed.

2. All prepositions connected with the accusative denote

a direction or extension to some point, a stretching, reaching, finishing, completing. Hence they designate particular parts of the general relation expressed by the accusative, and are added to the same for greater perspicuity and distinctness.

Εἰς.

1. The primitive meaning of this preposition is "*into*;" as, *εἰσῆλθον εἰς τὴν πόλιν*, "*they entered into the city.*" With this is connected the meaning of "*to*;" as, *ἱκετεύειν εἰς τινα*, "*to come as a suppliant to any one.*"

2. With the verbs "*to say*," "*to show*," the reference or direction to the persons, to whom anything is said or shown, is sometimes considered as analogous to an actual motion, and this analogy is expressed by *εἰς*; as, *οἱ πατέρες πολλὰ δὴ καὶ καλὰ ἔργα ἀπεφήναντο εἰς πάντας ἀνθρώπους.* "*Your fathers exhibited many and honourable deeds before all men.*" Hence it frequently signifies "*with respect to*," a general reference, which in English is often expressed by the more definite "*on account of*," "*in consequence of*;" as, *φοβεῖσθαι εἴς τι*, "*to be alarmed on account of anything*;" *δυστυχεῖν εἴς τι*, "*to be unfortunate on any account*;" *λοιδορεῖν τινα εἰς τι*, "*to blame one on any account.*"

3. The idea of a direction or relation lies also at the foundation of the following combinations; as, *εἰς ἀπαλλαγὰς κάκων*, "*for a deliverance from evils*;" *ἔδησαν ἐς ἀνδρεῖον*, "*they displayed valour*;" *εἰς ταὐτὸν ἥκειν*; "*to be in the same circumstances*;" *ἐς τοσοῦτον*, "*so far*" or "*so much*," &c.

4. In definitions of time *εἰς* has several meanings. I. "*Towards*;" as, *εἰς ἑσπέραν*, "*towards evening.*" II. Duration; as, *εἰς ἐνιαυτόν*, "*for a year.*" III. A point of time; as, *ἐς ἠῶ*, "*at dawn.*" It is joined also frequently with adverbs of time; as, *εἰς ἅπαξ*, "*once*;" *εἰς ἀεί*, "*for ever*," &c.

5. With numerals *εἰς* sometimes signifies "*about*;" as, *ναῦς ἐς τὰς τετρακοσίας*, "*about four hundred vessels*;" and sometimes it makes them distributive; as, *εἰς δύο*, "*bini.*"

6. Frequently the noun which is governed by *εἰς* is understood, and it is then put with the genitive which is dependant upon that noun; as, *εἰς Αἰγύπτοιο* (supply *ῥόον*); *εἰς διδασκάλων* (supply *δώματα*). This is especially the case with the names of deities; as, *εἰς Ἀρτεμίδος*, "*to Diana's*" (supply *ἱερόν*). So in Latin, *ventum est ad Cereris*, scil. *templum.*

IV. *Prepositions governing the*

GENITIVE AND ACCUSATIVE.

Διά.

1. The primitive meaning of *διά* is "*through*." With the genitive this meaning may be considered under two relations: I. Of space and time; II. Of cause and means.

2. I. The relation of space and time; as, *τὸ ἔγχος ἦλθε διὰ τοῦ θώρακος*, "*the spear went through the corslet*;" *δι' ὀλίγου εἶναι*, "*to be within a little distance of*;" *ποταμὸς διὰ πέντε σταδίων ἀναφαινόμενος*, "*a river appearing five stadia off*;" *διὰ μακροῦ χρόνου*, "*after a long time*;" *δι' ἐνδεκάτου ἔτεος*, "*eleven years after*." But frequently, with ordinals, it expresses the recurrence of an action after a certain period of time; as, *διὰ τρίτου ἔτεος*, "*every third year*;" *δι' ἐνάτου ἔτεος*, "*every ninth year*."

3. II. The relation of cause and means; as, *δι' ἑαυτοῦ*, "*by his own means*;" *δι' ἀγγέλων λέγειν*, "*to announce by means of messengers*;" *διὰ τῶν ὀφθαλμῶν ὁρᾶν*, "*to see by means of the eyes*," &c.

4. WITH THE ACCUSATIVE *διὰ* is again to be considered under two relations: I. The relation of place; II. The relation of cause.

5. I. The relation of place; as, *διὰ πόντιον κῦμα πορεύεσθαι*, "*to go through the ocean wave*;" *διὰ δώματα*, "*throughout the mansion*." II. The relation of cause; as, *διὰ τοῦτο*, "*on this account*;" *διὰ τοὺς εὖ μαχομένους κρίνονται αἱ μάχαι*, "*battles are decided by those who fight bravely*."

Κατά.

1. The primitive meaning of this preposition denotes a downward direction towards an object. Hence we have, in the genitive, *κατὰ σκοποῦ τοξεύειν*, "*to shoot at a mark*," because the arrow, proceeding in a curve, descends to the mark; *κατὰ κόρρης τύπτειν*, "*to strike at the head*," i. e., down against. Hence is deduced the signification "*with respect to*," which frequently, however, may be rendered "*against*." Thus, *κατά τινος εἰπεῖν*, "*to say something with respect to any one*," or, if this be prejudicial, "*to say something against one*." So also *ψεύδεσθαι κατὰ τοῦ Θεοῦ*, "*to say something falsely of the Deity*," or "*to speak falsely against the Deity*." On the contrary, *μέγιστον καθ' ὑμῶν ἐγκώμιον*, "*the greatest compliment paid you*," literally, "*with regard to you*," "*upon you*."

2. *Κατά* is used, especially with the genitive, to denote motion from above downward, and then answers to the Latin *de*. Thus, *βῆ δὲ κατ'*

Οὐλύμποιο καρήνων, "*he went down from the summits of Olympus*;" κατ' ὀφθαλμῶν κέχυτ' ἀχλύς, "*darkness was poured down over his eyes*;" κατ' ἄκρας, "*from the top downward*," speaking of the destruction of cities, whereas the Latins say "*funditus delere*." Hence κατὰ χειρός ὕδωρ διδόναι, "*to pour water upon the hands*;" κατὰ γῆς ἰέναι, "*to go beneath the earth*."

3. The following phrases are to be noticed: εὔχεσθαι κατὰ βόος, "*to vow an ox*;" εὔχεσθαι καθ' ἑκατόμβης, "*to vow a hecatomb*." In such constructions as these the idea is implied of a vow offered down upon (i. e., resting upon) something as its basis. In the following, καθ' ἱερῶν ὀμόσαι, "*to swear by the victim*," the reference is plainer, for the party is supposed, according to the Grecian custom, to touch the victim at the time of making the oath.

4. With the Accusative κατά chiefly indicates "*as relates to*," "*according to*." Thus, κατὰ τοῦ μαντῆου ἀπόκρισιν, "*as regards the answer of the oracle*;" τὰ κατὰ Παυσανίαν καὶ Θεμιστοκλέα, "*the things relating to Pausanias and Themistocles*."

5. From this general meaning several others are deduced. Thus, "*on account of*;" as, κατὰ τὸ ἔχθος τὸ Λακεδαιμονίων, "*on account of his hatred towards the Lacedæmonians*," literally, "*in accordance with*." Hence it is often put with verbs of motion, in order to show the object of them; as, κατὰ λῃΐην ἐκπλώσαντες, "*having sailed out in quest of plunder*," literally, "*with reference to*."

6. Κατά is also joined with the accusative to denote similitude, correspondence, suitableness, &c.; as, πατέρα τε καὶ μητέρα εὑρήσεις οὐ κατὰ Μιθραδάτην καὶ τὴν γυναῖκα αὐτοῦ, "*You will find your father as well as mother very different people from Mithradates and his wife*," literally, "*not in accordance with*." So also κατ' ἐμαυτόν, "*of the same kind as myself*;" οἱ καθ' ἡμᾶς, "*men of our station*," "*of our character*," and also "*our contemporaries*." And again, with comparatives; as, μεῖζον, ἢ κατ' ἄνθρωπον, νοσεῖς, "*You are labouring under a malady worse than man can bear*."

7. Κατά is likewise joined with the accusative in definitions of place; as, κατὰ στρατόν, "*in the army*;" κατ' Ἄργος, "*in Argos*;" κατὰ γῆν, "*by land*;" κατὰ τὸν πλοῦν, "*on the voyage*;" κατὰ Φωκαίην πόλιν, "*near the city of Phocæa*." Hence in Homer, χώομενος κατὰ θυμόν, "*enraged in soul*."

8. It also appears in definitions of time; as, κατὰ τὸν πόλεμον, "*at the time of* (or *during*) *the war*;" κατὰ τὸν κατὰ Κροῖσον χρόνον, "*in the time of Cræsus*." Hence οἱ καθ' ἡμᾶς, "*our contemporaries*," mentioned in § 6.

9. With numerals, κατά serves to express the same as the Latin dis-

tributives. Thus, *καθ' ἕνα*, "*one by one*," "*singly*;" *καθ' ἑπτα*, "*seven at a time*;" and without numerals; as, *κατὰ μῆνα*, "*every month*;" *κατ' ἐνιαυτόν*, "*every year*;" *κατὰ πόλεις*, "*by cities*;" *κατὰ κώμας*, "*by villages*," &c.

10. It is often with its case expressed by an adverb in English; as, *κατὰ μοῖραν*, "*properly*," "*fitly*;" *κατὰ μικρόν*, "*gradually*;" *κατὰ κράτος*, "*vehemently*," with all one's might; *κατὰ πόδα*, "*quickly*," "*immediately*," &c.

Ὑπέρ.

1. The primitive meaning of this preposition is "*above*," "*over*," "*beyond*." Thus, *ὁ ἥλιος ὑπὲρ ἡμῶν καὶ τῶν στέγων πορευόμενος*, "*the sun moving above us and our dwellings*;" *ὑπὲρ πολλῶν*, "*beyond many*." Hence also it is employed in speaking of the sites of towns and places on rivers or the sea, because they are higher than it; as, *λιμὴν καὶ πόλις ὑπὲρ αὐτοῦ*, "*a harbour, and a city upon it*."

2. From the primitive meaning is deduced that of "*for*," "*in behalf of*," when a person is supposed to go, as it were, in front of or beyond another, and occupy a place which the latter would otherwise have been compelled to fill; and in this way to act for or in behalf of that one. Thus, *θύειν ὑπὲρ τῆς πόλεως*, "*to sacrifice in behalf of the state*;" *μάχεσθαι ὑπέρ τινος*, "*to fight for one*;" *τιμωρεῖν ὑπέρ τινος*, "*to punish for one*." Hence *δεδιέναι ὑπέρ τινος*, "*to fear for one*."

3. Connected with this is the meaning "*on account of*;" as, *ἐριδος ὑπερ*, "*on account of strife*;" *ἀλγέων ὑπερ*, "*on account of sorrows*;" *ὑπὲρ τοῦ μὴ ποιεῖν τὸ προσταττόμενον*, "*in order not to do what was ordered*."

4. From the same source arises also the meaning "*for the sake of*," as used in prayers. Thus, *καί μιν ὑπὲρ πατρὸς καὶ μητέρος καὶ τέκεος λίσσεο*, "*and entreat him for the sake of his father, and mother, and offspring*."

5. With the accusative, *ὑπέρ* has the meaning of "*over*," as in the genitive; as, *ῥιπτέουσι ὑπὲρ τὸν δόμον*, "*they fling it over the house*;" and also the force of "*above*;" as, *ὑπὲρ τὰ τεσσερήκοντα ἔτη*, "*above forty years*." So, also, *ὑπὲρ μόρον*, "*more than destiny requires*," literally, "*above destiny*;" *ὑπὲρ λόγον*, "*above all description*."

V. *Preposition governing the* Genitive and Accusative.

Ἀνά.

1. The primitive meaning of this preposition is directly opposite to that of *κατά*, and denotes *motion upward*. Hence its original significa-

tion is "*up*," "*up on*," &c. This, however, seldom occurs, and derivative meanings are more commonly found.

2. Ἀνά governs a dative in the epic and lyric poets only; as, *χρυσέῳ ἀνὰ σκήπτρῳ*, "*on the top of a golden sceptre*;" *χρυσέαις ἀν' ἵπποις*, "*in a golden chariot*," carrying with it the idea of being mounted on high; *εὕδει δ' ἀνὰ σκάπτῳ Διὸς ἀετός*, "*the eagle sleeps on the sceptre of Jove*," i. e., *on the top of the sceptre*; *ἀνὰ νανσίν*, "*in ships*," i. e., *up on ships*.

3. Elsewhere it governs the accusative, and expresses, 1. A duration or continuance, both of time and space; as, *ἀνὰ τὸν πόλεμον τοῦτον*, "*throughout this whole war*," i. e., up along this whole war; *ἀνὰ πᾶσαν ἡμέραν*, "*daily*;" *ἀνὰ δῶμα*, "*throughout the mansion*."

4. With numerals it makes them distributive; as, *ἀνὰ πέντε*, "*five at a time*;" *ἀνὰ πέντε παρασάγγας τῆς ἡμέρας*, "*five parasangs each day*."

VI. *Prepositions governing the* Genitive, Dative, and Accusative.

Ἀμφί.

1. The primitive meaning of this preposition is "*around*," "*about*," "*round about*."

2. With the Genitive, *ἀμφί* has its primitive meaning; as, *οἱ ἀμφὶ ταύτης οἰκοῦσι τῆς πόλιος*, "*who dwell around this city*;" with this same case also it has the signification of "*concerning*," which it shares with *περί*; as, *ἀποπέμπομαι ἔννυχον ὄψιν, ἣν περὶ παιδὸς ἐμοῦ, ἀμφὶ* Πολυξείνης *τε φίλης θυγατρὸς, δι' ὀνείρων εἶδον*· "*I turn me with horror from the nocturnal vision, which I saw in dreams concerning my son, and concerning my beloved daughter Polyxena*."

3. With the Dative it signifies "*about*," in answer to the question "*where?*" even when the whole thing is not covered; as, *ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε*, "*fling the broad bands of iron around his sides*;" *ἱδρώσει μέν τεν τελαμὼν ἀμφὶ στήθεσσιν*, "*the strap shall be moist with perspiration around the breast of each one*."

4. Sometimes the case which is governed by the preposition does not express the thing about which something else is, but that which is about the latter; as, *ἀμφὶ πυρὶ στῆσαι τρίποδα*, "*to set the tripod on the fire, so that the latter blazes around it*;" *ἀμφὶ κλάδοις ἕζεσθαι*, "*to sit surrounded with boughs*." Hence, when a place is only generally expressed; as, *ἤριπε δ' ἀμφ' αὐτῷ*, "*he fell beside him*;" *ἀμφὶ τραπέζαις κρέα διεδύσαντο*, "*they divided the flesh around the table*," i. e., the table where several sat, consequently in different places; *ἀμφὶ δίναις Εὐρίπου*, "*near the eddies of the Euripus*."

5. It has also with the dative the signification of "*concerning*," whence are deduced the kindred meanings, "*on account of*," "*about*," "*through*," &c. Thus, τοὺς μὲν Ἀτρειδῶν κάτα, τοὺς δ' ἀμφ' Ὀδυσσεῖ, "*some against the Atridæ, and some about Ulysses*;" τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν, "*to suffer woes for a long time about such a woman*." Hence ἀμφὶ τάρβει, "*through fear*."

6. With the Accusative ἀμφί denotes "*about*," in answer to the questions "*where?*" and "*whither?*" as, ἀσπίδ' ἀμφὶ βραχίονα κουφίζων, "*wielding lightly the shield about his arm*;" ἀμφὶ ψάμμαθον ἐκβεβλῆσθαι, "*to be cast out into the sand*," so that the sand surrounds the body; ἀμφί τι ἔχειν, "*to concern one's self about anything*."

7. Ἀμφί frequently stands in this sense with the accusative, not to signify a surrounding, but only to denote a place generally. Thus, ἀμφί τε ἄστυ ἕρδομεν ἱρὰ θεοῖσιν, "*we offer sacrifices to the gods throughout the whole city*," i. e., all around throughout the city. So ἀμφὶ Θρήκην, "*anywhere in Thrace*," i. e., in the whole of Thrace, round about.

8. To this head belongs the phrase οἱ ἀμφί or περί τινα. It means,

I. The person signified by the proper name, with his companions, followers, &c.; as, καὶ οἱ ἀμφὶ Πεισίστρατον ἀπικνέονται ἐπὶ τῆς Ἀθηναίης ἱερὸν, "*and Pisistratus, with his troops, comes to the temple of Minerva*." So οἱ περὶ Θρασύβουλον, "*Thrasybulus with his followers*;" οἱ ἀμφὶ Ὀρφέα, "*Orpheus with his scholars*," &c.

II. Sometimes this phrase signifies merely the person whom the proper name expresses, but only in later writers. Thus, *Arrian, Exp. Al.* p. 385, οἱ ἀμφὶ Κρατερὸν, "*Craterus*;" and again, *Ælian, V. H.* 1, 16, οἱ ἀμφὶ τὸν Κρίτωνα καὶ Σιμμίαν καὶ Φαίδωνα, "*Crito, and Simmias, and Phædo*." This usage occurs particularly in the later grammarians.

III. Sometimes the phrase denotes principally the companions or followers of the person indicated by the proper name, the latter being merely mentioned in order to express the former more definitely. Thus, *Xen. Hist. Gr.* 7, 5, 12, οἱ περὶ Ἀρχίδαμον, "*the companions of Archidamus*."

Ἐπί.

1. The primitive meaning of ἐπί is "*upon*," whence various kindred meanings arise.

2. With the Genitive it signifies "*on*," "*at*," "*in*," or "*near*;" as, ἐπὶ τῶν κοινῶν τῆς πόλεως βωμῶν, "*upon the public altars of the city*;" ἐπὶ κρατὸς λιμένος, "*at the head of the creek*;" ἑστεῶτες ἐπὶ τῶν

θυρέων, "*standing near the door.*" Hence the phrase ἐπὶ τῶν τομίων ὀμνύναι, "*to stand near and swear by the entrails.*"

3. It is also used in answer to the question "*whither?*" as, πλεῖν ἐπὶ Σάμου, "*to sail towards Samos*" (i. e., literally, "*to sail upon Samos*"); ἐπὶ Σάρδεων φεύγειν, "*to flee towards Sardis.*" Hence ὁδὸς ἡ ἐπὶ Καρίης φέρουσα, "*the road that leads to Caria.*"

4. In definitions of time ἐπὶ has the meaning of "*during,*" "*under,*" &c.; as, ἐπὶ Κέκροπος, "*during the time of Cecrops*" (i. e., resting upon this period as a species of base); ἐπ' εἰρήνης, "*in time of peace;*" ἐπὶ τῶν ἡμετέρων προγόνων, "*in the days of our forefathers.*"

5. It has frequently also the force of the Latin *de*, and denotes "*of,*" "*concerning,*" &c.; as, ὅπερ ἐπὶ τῶν δούλων ἐλέγομεν, "*what we were remarking concerning the slaves*" (literally, "were speaking upon the subject of the slaves").

6. With the verbs "*to name,*" "*to be named,*" &c., it has the meaning of "*after,*" "*from;*" as, ὀνομάζεσθαι ἐπί τινος, "*to be named after one*" (literally, "to be named upon one").

7. It often expresses a connexion, accompaniment, provision, &c., either with things or with persons; as, ἐπὶ σμικρῶν λόγων, "*with a few words;*" καθῆστο Κάδμου λαὸς ἀσπίδων ἔπι, "*the people of Cadmus had sat down arrayed with shields;*" ἐπὶ προσπόλου μιᾶς χωρεῖν, "*to go accompanied by a single maid-servant.*" Hence is deduced the meaning of "*before;*" as, ἐπὶ μαρτύρων, "*before witnesses;*" ἐπωμόσαντο ἐπὶ τῶν στρατηγῶν, "*they swore in the presence of the generals,*" &c.

8. In this way the following phrases appear to have originated: ἐφ' ἑαυτοῦ, "*by himself,*" "*peculiarly;*" ἐπὶ σφῶν αὐτῶν, "*by themselves,*" "*unmixed with others,*" &c. Hence ἐφ' ἑαυτοῦ οἰκεῖν, when said of states, means "*to live by themselves, not dependant upon others, but having a constitution of their own.*"

9. Ἐπί is also used in the genitive with numerals; as, ἐπὶ τριῶν στῆναι, "*to stand three deep;*" ἐπὶ τεσσάρων, "*four deep;*" ἐφ' ἑνὸς ἡ κατάβασις ἦν, "*the descent was by one at a time.*"

10. With the Dative ἐπί denotes, in particular, subordination, the being in the power of any one, &c. Thus, τῶν ὄντων τὰ μὲν ἐστὶν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν, "*of the things that are, some are in our power* (under our control), *others are not in our power;*" ἐπὶ μάντεσιν εἶναι, "*to be dependant upon soothsayers;*" ποιεῖν τι ἐπί τινι, "*to submit a thing to any one's judgment;*" τὸ ἐπ' ἐμοί, "*as far as depends upon me.*"

11. With the dative ἐπί also denotes condition, especially in the phrase ἐφ' ᾧ or ἐφ' ὅτε, "*upon condition.*" That also is regarded as a condition, on account of which, in order to obtain it, something is done which

is the price or the foreseen result of the action. Thus, ἐπὶ δώροις, "*on account of promised gifts*;" δώρῳ ἐπὶ μεγάλῳ, "*for a large gift*;" ἐπὶ μόσχῳ ᾄδειν, "*to sing for the price of a calf*;" ἐπὶ τούτοις μόνοις ζῆν, "*to live upon condition of having this only*;" χώραν ἀναθεῖναι Ἀπόλλωνι ἐπὶ πάσῃ ἀεργίᾳ, "*to consecrate a territory to Apollo, on condition of its remaining entirely uncultivated.*"

12. Hence it frequently expresses an object or aim, inasmuch as this is the condition upon which the action is performed. Thus, μὴ κλῶπες ἐπὶ δηλήσει φανέωσι ὑμῖν, "*lest thieves appear to you in order to do you mischief*;" οὐκ ἐπὶ τέχνῃ ἔμαθες, "*you have not learned it in order to exercise it as a profession*;" ἄγειν τινα ἐπὶ θανάτῳ, "*to lead one away to execution.*"

13. From this is deduced the meaning "*on account of*;" as, φρονεῖν ἐπί τινι, "*to pride one's self on account of anything*;" θαυμάζεσθαι ἐπί τινι, "*to wonder on any account*," &c.

14. Sometimes, also, it signifies "*at*," as a definition of place; as, ἐπὶ τῷ Ἀλησι ποταμῷ, "*at the river Alex*;" and sometimes it is employed to express generally a combination or coexistence. To this latter head belong the phrases ζῆν ἐπὶ παισίν, "*to live, having children*;" ζῆν ἐπ' ἴσοισιν, "*to live upon a footing of equal rights with others*;" ἐπὶ ὀνακλείᾳ, "*with disgrace*;" καθῆσθαι ἐπὶ δάκρυσι, "*to sit down in tears*," &c.

15. Frequently ἐπὶ, when thus construed, signifies not so much a being together as an immediate following upon, or connexion of time and space; as, ἀνέστη ἐπ' αὐτῷ Φεραύλας, "*Pheraulas arose immediately after him*;" ὄγχνη ἐπ' ὄγχνῃ γηράσκει, "*pear after pear grows ripe.*"

16. In many cases ἐπί with the dative has the same or a similar signification with the genitive; as, ἐπὶ χθονί, "*on the earth*;" ἐπὶ νυκτί, "*in the night*," &c.

17. With the Accusative ἐπί signifies particularly "*upon*," "*against*," in answer to the question "*whither?*" in these cases where, in Latin, *in* is put with the accusative; as, ἀναβαίνειν ἐφ' ἵππον, "*to mount upon horseback*;" ἀναβαίνειν ἐπὶ θρόνον, "*to ascend a throne*;" ἐπί τινα μηχανᾶσθαι, "*to contrive against one.*" So in ἐπὶ πόδα ἀναχωρεῖν, "*to retreat*;" where the Greeks seem to have had in view the return into the place which the foot previously occupied. Hence ἐπί is often put after verbs of motion with substantives which do not denote a place, but an action, which is the end of one's going; as, ἰέναι ἐπὶ θήραν, "*to go upon a hunt*;" ἰέναι ἐπὶ ὕδωρ, "*to go in quest of water*;" ἐπὶ τί, "*to what end?*" "*wherefore?*" Sometimes, however, we find ἐπὶ with the accusative after verbs of rest, but then motion is always implied with the preposition. Thus, ἵζεσθαι ἐπὶ τι, "*to go anywhere in*

order to seat one's self there;" κεῖσθαι ἐπὶ ἀριστερὰ, "*to be carried to the left and lie there;*" ἐπὶ τὰ τείχη ἀντιπαρετάσσοντο, "*they were drawn up against them on the walls,*" where the idea of ἀναβάντες, "*having ascended,*" is implied in ἐπὶ τὰ τείχη.

18. With definitions of time it answers to the question "*how long?*" as, ἐπὶ χρόνον, "*for some time;*" ἐπὶ δύο ἡμέρας, "*for two days.*" It is also used with definitions of space; as, ἐπὶ τεσσαράκοντα στάδια, "*for the space of forty stadia.*" With numerals it denotes "*about;*" as, ἐπὶ τριακόσια, "*about three hundred.*"

Μετά.

1. The leading idea in this preposition is connexion, either in a greater or less degree. It is weaker, however, in this respect than σύν.

2. With the Genitive μετά signifies "*with,*" "*together with;*" as, καθῆσθαι μετά τῶν ἄλλων, "*to sit down along with the rest.*" Hence μετά τινος εἶναι, "*to be on any one's side.*" With the words "*to contend, fight, carry on war,*" μετά expresses the side which is favoured; as, ἐπολέμησαν μετὰ τῶν συμμάχων πρὸς ἀλλήλους, "*they waged war along with their allies against one another.*"

3. Hence arise various constructions, the basis of which is the idea of a connexion, which in other languages is differently expressed. Thus, μετὰ πολιτείας εἶναι, "*to have a regular government;*" μετὰ τοῦ λόγου, "*under the guidance of reason;*" μετὰ τῶν νόμων, "*agreeably to the laws;*" μετὰ κινδύνων, "*in the midst of dangers;*" μετὰ παιδιᾶς καὶ οἴνου, "*in jest and drunkenness.*"

4. With the Dative it occurs in the poets only, with the meaning of "*among,*" "*with;*" as, μετὰ δὲ τριτάτοισιν ἄνασσεν, "*and he was reigning among the third* (generation);" μετὰ στρατῷ, "*among the army;*" νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ ἧμαι, "*and now I am sitting amid your assembly.*" Hence arises the general meaning of "*in;*" as, πηδάλιον μετὰ χερσὶν ἔχοντα, "*holding the rudder in his hands;*" ἄλλην μῆτιν ὄφαινε μετὰ φρέσιν, "*he wove another plan in mind.*"

5. With the Accusative it denotes "*after,*" of which instances everywhere occur. Thus, μετὰ ταῦτα, "*after these things;*" μετὰ τὸν ἄνθρωπον, "*after the man,*" &c. Hence also ἕπεσθαι μετά τινα, "*to follow after one.*" This literal following was transferred to a figurative following, or guiding one's self by the example of another. Thus, μετὰ σὸν καὶ ἐμὸν κῆρ, "*agreeably to thy sentiment and mine;*" μετὰ κλέος ἔρχεσθαι, "*to go for glory,*" i. e., where glory called him (*Il.* 20, 227).

6. It is likewise joined, by the Attics particularly, with ἡμέρα alone, or with an ordinal number; as, μεθ' ἡμέραν, "*in the daytime;*" μετὰ τρίτην ἡμέραν, "*on the third day.*"

7. In Homer especially it means "*among*" several, with plural or collective words, both where motion and rest are expressed. Thus, *μετὰ πάντας ὁμήλικας*, "*among all his companions in years*;" *μετ' ὅμιλον*, "*among the throng*."

Παρά.

1. The primitive meaning of *παρά* is "*by the side of*," a signification which lies at the basis of all the other meanings assigned to this preposition.

2. With the Genitive it signifies "*from*" (i. e., from the side of), and expresses motion from a place; as, *φάσγανον ἐρύσσατο παρὰ μηροῦ*, "*he drew his sword from his thigh*;" *παρ' Αἰήταο πλέουσα*, "*sailing from Æetes*." Hence it denotes what originates and proceeds from something; as, *μαθεῖν παρά τινος*, "*to learn from any one*;" *ἀγγέλλειν παρά τινος*, "*to announce from any one*."

3. So also in the expressions, *παρ' ἑαυτοῦ διδόναι*, "*to give something from his own substance*;" *παρ' αὐτοῦ*, "*by his command*" (*Xen. H. G.* 2, 1, 27), &c.

4. With the Dative it signifies "*with*," "*at*," in answer to the question "*where?*" Thus, *Φημίος ὃς ῥ' ἠείδε παρὰ μνηστῆρσιν ἀνάγκῃ*, "*Phemius, who sang with the suitors* (i. e., among them) *through compulsion*;" *παρὰ θεοῖς καὶ παρ' ἀνθρώποις*, "*with gods and men*."

5. With the Accusative it signifies "*to*," "*towards*" (i. e., to the side of); as, *παρὰ νῆας Ἀχαιῶν*, "*towards the ships of the Greeks*;" *παρὰ Καμβύσεα*, "*to Cambyses*;" *παρὰ τὴν Βαβυλῶνα*, "*to Babylon*." It is frequently used thus in answer to the question "*where?*" but then the idea of motion is always implied in the preposition. Thus, *οἱ μὲν κοιμήσαντο παρὰ πρυμνήσια νηός*, "*they on their part lay down to rest by the stern-fasts of the ship*," i. e., they went to and lay down by them.

6. It often occurs with the meaning "*in comparison with*," "*by the side of*," "*for*." Thus, *ὁρῶν τὰ ἐπιτηδεύματα αὐτῶν ἐγγόθεν παρὰ τὰ τῶν ἄλλων*, "*seeing their objects of pursuit from near at hand in comparison with those of the rest*;" *ἓν πὰρ' ἐσλὸν πήματα σύνδυο δαίονται βροτοῖς ἀθάνατοι*, "*for one piece of good fortune the gods bestow upon mortals a pair of evils*;" *παρὰ τὰ ἄλλα ζῶα*, "*in comparison with the other animals*" (*Xen. Mem.* 1, 4, 14).

7. From the primitive meaning "*by the side of*" are derived the following phrases: *παρὰ μικρόν*, "*almost*" (by the side of little); *παρὰ πολύ*, "*by far*" (by the side of much), &c.

8. It has also the meaning of "*along*," which results directly from the meaning "*by the side of*;" as, *παρὰ ῥῖνα θαλάσσης*, "*along the shore of the sea*;" *παρὰ νῆας ἰέναι*, "*to go alongside the ships*" (*Eurip.*

Bacch. 17), not, as elsewhere, "*to go towards the ships.*" Hence also of time, "*during,*" "*throughout;*" as, παρ' ὅλον τὸν βίον, "*through one's whole life.*" Especially when a definite point of time is expressed; as, παρὰ τὴν πόσιν, "*in drinking;*" παρ' αὐτὰ τὰ ἀδικήματα, "*at the very moment of the unjust transaction.*"

9. It has also the meaning of "*against,*" "*contrary to,*" "*otherwise than;*" as, παρὰ δόξαν, "*contrary to opinion;*" παρὰ φύσιν, "*contrary to nature,*" &c.

Περί.

1. The primitive meaning of this preposition is "*about,*" "*around,*" from which are deduced various other significations.

2. With the Genitive it answers most nearly to the Latin *de*, and denotes "*of,*" "*concerning,*" &c.; as, περί τινος λέγειν, "*to speak concerning any one.*" The most universal sense, however, is "*with respect to,*" "*as regards,*" "*in point of,*" &c. Thus, περὶ μέν δὴ βρώσεως καὶ πόσεως, "*as regards, then, eating and drinking;*" οὐδεὶς αὐτῶν πλήθεος πέρι ἄξιος συμβληθῆναι ἐστι, "*no one of them is worthy of being compared with it in point of size.*"

3. The following phrases serve to express value; as, ποιεῖσθαι τι περὶ πολλοῦ, "*to value a thing highly,*" i. e., in respect of much; ἡγεῖσθαι τι περί πλείστου, "*to regard a thing as of the greatest value,*" i. e., in respect of very much. So, also, ποιεῖσθαι τι περί μικροῦ, "*to set little value upon a thing;*" ἡγεῖσθαι τι περί οὐδενός, "*to regard a thing as of no value.*"

4. In Homer περί often carries with it the meaning of superiority, and has the meaning of "*above,*" &c.; as, ἐθέλει περὶ πάντων ἐμμεναι ἄλλων, "*he wishes to be above all others;*" οἱ περὶ μὲν βουλὴν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι, "*ye who are superior to the rest of the Greeks in council, and superior in the fight.*" Here βουλήν is governed, not by περί, but by κατά understood.

5. With the Dative it signifies "*about,*" "*around,*" "*on,*" in answer to the question "*where?*" as, περὶ τῇ χειρὶ χρυσοῦν δακτύλιον φέρειν, "*to wear a golden ring on the hand:*" often when something surrounds that which is in the dative; as, περὶ δουρὶ ἠσπαιρει, "*he panted around his lance,*" i. e., on his lance; πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει, "*having fallen on this sword fresh sprinkled with blood.*" So in the general designation of a place; περὶ Σκαιῇσι πύλῃσι, "*in the neighbourhood of the Scæan gate.*" Hence probably in Herodotus (9, 101), μὴ περὶ Μαρδονίῳ πταίσῃ ἡ Ἑλλάς, "*lest Greece strike on Mardonius, as on a shoal.*"

6. With the poets περί with the dative signifies also "*for,*" answer-

ing to the Latin *pra*; as, περὶ φόβῳ, "*for fear*," i. e., from *fear, pra metu*.

7. WITH THE ACCUSATIVE it signifies particularly "*round about*," in answer to the questions "*where?*" and "*whither?*" as, θώραξ περὶ τὰ στέρνα, "*a corslet round about the breast.*" It is here also used like ἀμφί, to denote not so much a surrounding as a place or region generally. Thus, περὶ Θεσσαλίην, "*somewhere in Thessaly*," not "around Thessaly."

8. It is often put also with definitions of time; as, περὶ τούτους τοὺς χρόνους, "*about this same time*;" περὶ πλήθουσαν ἀγοράν, "*about the time when the market-place fills.*" With numerals also it signifies "*about*," "*nearly*;" as, περὶ τρισχιλίους, "*about three thousand.*"

9. It signifies also "*with regard to*," when it may be rendered "*in*," "*of*," "*against*;" as, ἁμαρτάνειν περί τινα, "*to offend against any one*;" ἄδικος περί τινα, "*unjust towards one*;" σωφρονεῖν περὶ τοὺς θεούς, "*to be sound in one's belief as regards the gods.*"

Πρός.

1. The primitive idea expressed by this preposition is that of something proceeding *from* one thing *towards* another.

2. WITH THE GENITIVE it denotes "*from*," "*of*," "*by*;" as, πρὸς γὰρ Διός εἰσιν ἅπαντες ξενοί, "*for all guests are from Jove*," i. e., are protected by Jove; πρὸς θυμοῦ, "*of one's free will*," i. e., cordially; τὸ ποιεύμενον πρὸς Λακεδαιμονίων, "*what was done by the Lacedæmonians.*"

3. Hence result the following phrases: εἶναι πρός τινος, "*to be on any one's side*," like the Latin *stare ab aliquo*; ὃ ἐστὶ πρὸς τῶν ἠδικηκότων μᾶλλον, "*which is to the advantage rather of those who have acted wrongfully*;" τὸ πρὸς κείνου, "*that which speaks for him*," i. e., serves for his exculpation. Hence πρὸς δίκης τι ἔχειν, for δίκαιον εἶναι. So, also, πρὸς πατρός, "*on the father's side*;" οἱ πρὸς αἵματος, "*the relations by blood.*"

4. It is often used with the genitive in entreaties and protestations; as, πρὸς τοῦ σοῦ τέκνου καὶ θεῶν ἱκνοῦμαι, "*I supplicate thee by thy child and by the gods*," i. e., by every consideration proceeding *from* them.

5. It has also the meaning of "*towards*;" as, πρὸς πόλιος, "*towards the city*" (*Il.* 22, 198); πρὸς μεσημβρίης, "*towards the South*" (*Herod.* 2, 99); πρὸς ἡλίου δυσμέων, "*towards the setting of the sun*" (*Id.* 7, 115).

6. WITH THE DATIVE it signifies chiefly either "*at*," "*with*," in answer to the question "*where?*" as, πρὸς τούτῳ ὅλος εἰμί, "*I am wholly at this*," i. e., wholly occupied with this; πρός τινι εἶναι, "*to ponder on*

anything:" or else it has the meaning of "*besides*," "*in addition to*;" as, πρὸς τούτοις, "*in addition to these things*;" πρὸς ἐμοὶ καὶ σοί, "*besides thee and me*."

7. WITH THE ACCUSATIVE it has the signification of "*to*," in answer to the question "*whither?*" as, ἀπέβη πρὸς μακρὸν Ὄλυμπον, "*he departed to lofty Olympus*;" πρὸς πατέρα τὸν σόν, "*to thy father*." Frequently, however, it expresses, generally, a direction to an object, with the meaning of "*towards*," "*after*;" as, πρὸς ἠῶ τ' ἠέλιόν τε, "*towards Aurora and the sun*," i. e., towards the rising sun (*Il.* 12, 239); πρὸς ζόφον ἠερόεντα, "*towards the dark West*" (*Ib.* 240). Herodotus, in this sense, often puts the genitive, as above, § 5.

8. Sometimes it has the meaning of "*on account of*;" as, πρὸς ὧν τὴν ὄψιν ταύτην, "*on account, then, of this vision*" (*Herod.* 1, 38); λέγεις δὲ δὴ τί καὶ πρὸς τί; "*you say, then, what, and on what account?*" i. e., with what view (*Plat. Hip. Min.* p. 370, *extr.*). So, φοβεῖσθαι πρός τι, "*to be afraid on any account*" (*Soph. Trach.* 1211); θαυμάζειν πρός τι, "*to wonder on any account*" (*Id. Œd. C.* 1119); πρὸς οὐδέν, "*on no account*;" πρὸς ταῦτα, "*on this account*," &c.

9. It has also, with the accusative, the meaning of "*for*," "*with respect to*;" as, καλὸς πρὸς δρόμον, "*fair for running*;" τέλεος πρὸς ἀρετήν, "*matured for virtue*." Hence it is particularly used in comparisons; as, ἄπιστον πλῆθος ὡς πρὸς τὸ μέγεθος τῆς πόλεως, "*an incredible number for the size of the city*," literally, "*in comparison with*;" περὶ τὴν σοφίαν φαύλους πρὸς ὑμᾶς, "*unfit for wisdom in comparison with you*."

10. It also signifies "*according to*," "*conformable to*," "*after*;" as, πρὸς τὰ τοῦ Βαβυλωνίου ῥήματα, "*according to the words of the Babylonian*;" πρὸς ταύτην τὴν φήμην, "*in accordance with this prediction*;" οὐ πρὸς τοὺς ὑμετέρους λόγους, "*not taking your words for a pattern*."

11. The idea of direction towards some particular object is the groundwork also of the following phrases: σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου, "*to immolate, turning towards the lofty mound of Achilles' tomb*;" διεκρίθησαν πρός τε Ἀθηναίους καὶ Λακεδαιμονίους οἱ Ἕλληνες, "*the Greeks separated, and went over, some to the Athenians, others to the Lacedæmonians*."

12. It has also, with the accusative, an adverbial sense; as, πρὸς τὸ δεινόν, "*cruelly*;" πρὸς τὸ καρτερόν, "*violently*;" πρὸς εὐσέβειαν, "*piously*;" πρὸς βίαν, "*perforce*;" πρὸς ἡδονήν, "*willingly*."

13. With numerals it denotes "*about*," "*nearly*;" as, πρὸς τετρακοσίους, "*about four hundred*;" πρὸς ἑκατόν, "*nearly one hundred*."

Ὑπό.

1. The primitive meaning of this preposition is "*under*," a signification which it often has with the genitive; as, *ὑπὸ γῆς*, "*under the earth*;" and often it signifies "*from under*;" as, *ὑπὸ χθονὸς ἧκε φόωσδε*, "*he sent it from beneath the earth into the light.*"

2. Like the Latin *sub*, it sometimes expresses proximity with a higher place; as, *ὑφ' ἅρματος*, "*near the chariot*," where the reference is to one who is standing on the ground, with the chariot erect by his side. Hence, figuratively, "*below the chariot.*"

3. From the meaning of "*under*" is deduced that of "*by*," especially with passive verbs, the reference being to something under the influence of which a certain act is performed or result brought about. Thus, *ἐπαινεῖσθαι ὑπό τινος*, "*to be praised by any one*;" *σφαγεὶς ὑπ' Αἰγίσθου*, "*immolated by Ægisthus*;" *ἀποθανεῖν ὑπό τινος*, "*to die by the hands of one*;" *ὑπ' ἀγγέλων πορεύεσθαι*, "*to go by reason of messengers*;" *ἄελλα ὑπὸ βροντῆς πατρὸς Διὸς εἶσι πέδονδε*, "*the tempest, by the thunder of father Jove, descends to the plain*;" *ὑπὸ τῶν τριάκοντα κώνειον πιόντες*, "*having drunk hemlock by command of the thirty.*"

4. From the two meanings of "*under*" and "*by*" combined seem to have arisen such phrases as the following: *ὑπὸ φορμίγγων χορεύειν*, "*to dance to the music of harps*;" *ὑπ' αὐλοῦ κωμάζειν*, "*to revel to the flute.*" For here the preposition with its case appears to express, on the one hand, a kind of subordination, inasmuch as the subject of the action conforms itself to the substantive which is governed by the preposition; and, on the other hand, the action is effected, or at least defined, by the substantive in the genitive, as in the construction of the passive with *ὑπὸ* and the genitive.

5. With the Dative it has often the same signification as with the genitive, as, for example, with passives in the sense of *a* or *ab*. Thus, *ἃ ὑπισχνοῦ ἀποτετέλεσται σοι ἤδη*, "*what you promised have been now done by you*;" *προσπόλοις φυλάσσεται*, "*he is guarded by his attendants.*" So, also, as with the genitive, *ὑπὸ βαρβίτῳ χορεύειν*, "*to dance to the lyre*," &c.

6. It often, in particular, when joined with this case, signifies "*under*," with the idea of subordination; as, *ὑπό τινι εἶναι*, "*to be under one*," i. e., obedient to one; *ποιεῖν τι ὑπό τινι*, "*to submit anything to any one*," &c.

7. With the Accusative it signifies "*under*," "*at*," analogous to the Latin *sub*, in answer to the question "*whither?*" as, *ὑπὸ Ἴλιον ἦλθεν*, "*he came beneath Ilium*," i. e., *under* the walls of Troy. It is likewise employed with this case in definitions of time; as, *ὑπὸ τοὺς αὐτοὺς χρόνους*, "*about the same time.*"

8. Sometimes it is found with the accusative, in answer to the question "*where?*" as, *οὔτε ὑπεστι οἰκήματα ὑπὸ γῆν*, "*nor are there any chambers under ground*" (*Herod.* 2, 127); *εἰ τινας ἀγαιντο τῶν ὑφ' ἑαυτούς*, "*in case they thought highly of any of those under them*" (*Xen. Cyrop.* 3, 3, 6). Hence, *ὑπ' αὐγὰς ὁρᾶν τι*, "*to examine anything by the light*," i. e., *under* the light; with the light *streaming down upon it*; *ὑπό τι*, "*in some measure*," &c.

9. With names of places it expresses proximity, like the Latin *sub*, but refers to some elevated object. Hence, perhaps, the expression, *ὑπὸ δικαστήριον ἄγειν τινά*, "*to lead a person to the tribunal of judges*," the judges sitting on elevated seats.

GENERAL REMARKS ON PREPOSITIONS.

1. Prepositions are often used as adverbs, without a case, especially *ἐν* in the Ionic and Attic poets. Thus, *ἐν δὲ δὴ καὶ Λεσβίους εἶλε*, "*among others, then, he took the Lesbians*" (*Herod.* 3, 39); *ἐν δ' ὁ πυρφόρος θεὸς σκήψας ἐλαύνει, λοιμὸς ἐχθιστος, πόλιν*, "*while within the fiery god, in the shape of a most odious pestilence, having descended like a thunderbolt, ravages the city.*" Among the Attic writers *πρός* especially is thus used, with the meaning of "*besides*;" as, *Μενέλαε, σοὶ δὲ τάδε λέγω, δράσω τε πρός*, "*Menelaus, I say these things unto thee, and besides I will do them*" (*Eurip. Orest.* 615).

2. Hence in Ionic writers they are often put twice, once without a case adverbially, and again with a case or in composition with a verb. Thus, *ἂν δ' Ὀδυσεὺς πολύμητις ἀνίστατο*, "*up thereupon arose the sagacious Ulysses*" (*Il.* 23, 709); *ἐν δὲ καὶ ἐν Μέμφι*, "*in Memphis also*" (*Herod.* 2, 176), &c.

3. In composition with verbs the prepositions are always used adverbially. Hence, in the older state of the language, in Homer and Herodotus, it is customary to find the preposition and verb separated by other words, and the former coming sometimes immediately after the verb; as, *ἡμῖν ἀπὸ λοιγὸν ἀμῦναι* (*Il.* 1, 67); *ἐνάριζον ἀπ' ἐντεα* (*Il.* 12, 195); *ἀπὸ μὲν σεωῦτὸν ὤλεσας* (*Herod.* 3, 36), &c. Hence, when the verb is to be repeated several times, after the first time the preposition only is often used; *ἀπολεῖ πόλιν, ἀπὸ δὲ πατέρα* (*Eurip. Herc. F.* 1056); *κατὰ μὲν ἔκαυσαν Δρυμὸν πόλιν, κατὰ δὲ Χαράδραν* (*Herod.* 8, 33), &c.

4. In the cases mentioned under § 3 there is properly no *tmesis*, i. e., the separation of a word used at that period of the language in its compounded form; but the prepositions at that time served really as adverbs, which were put either immediately before or after the verbs. At a later period, however, particularly in Attic, the composition became more firmly established, and the prepositions were considered as a part of the verb. In Attic writers the proper *tmesis* is extremely rare.

5. The prepositions are often separated from their case. Thus, *ἐν γάρ σε τῇ νυκτὶ ταύτῃ ἀναιρέομαι* (*Herod.* 6, 69); especially when a word is repeated in two different cases; as, *παρ' οὐκ ἐθέλων ἐθελούσῃ* (*Od.* 5, 155), &c.

6. Prepositions likewise are often put after their case; as, *νεῶν ἄπο καὶ κλισιάων*, particularly in Ionic and Doric writers and the Attic poets. This takes place in the Attic prose writers only in *περί*, with the genitive, of which the instances are frequent.

7. When a preposition should stand twice with two different nouns, it is often put only once by the poets, and that, too, with the second noun; as, *ἢ ἀλὸς ἢ ἐπὶ γῆς* (*Od.* 12, 27); *ἑβδόμᾳ καὶ σὺν δεκάτᾳ γενεᾷ* (*Pind. Pyth.* 4, 16), &c.

SYNTAX.[1]

THE ARTICLE.

1. The article *ὁ, ἡ τό*, is properly a demonstrative pronoun, and is used as such, in the elder language, by Homer, and, in imitation of him, by the later epic poets; as, *ὁ γὰρ βασιλῆϊ χολωθείς*, "*for this* (*deity*) *being incensed against the king*;" *τὰ δ' ἄποινα δέχεσθε*, "*and receive this ransom.*"

2. But in later Greek, and especially among the prose writers, the article is generally employed to mark emphasis or distinction, and loses its demonstrative force;[2] as, *ὁ πόλεμος οὐκ ἄνευ κινδύνων, ἡ δὲ εἰρήνη ἀκίνδυνος*, "*war is not free from dangers, but peace is without danger*" (here the article is put on account of the opposition of war and

1. The greater part of the rules which are common to the Greek and Latin languages are here omitted.

2. But the prose usage, it must be remembered, is derived from the original demonstrative force of the article. Thus, *ὁ πόλεμος* is strictly "*that state of things called war*," and *ἡ εἰρήνη*, "*that state of affairs termed peace.*" So *ὁ Κῦρος* is literally "*that well-known Cyrus.*"

peace); ὁ Κῦρος πολλὰ ἔθνη κατεστρέψατο, "*the celebrated Cyrus subdued many nations*" (here the article is emphatic).

3. When a proper name first occurs in prose, it is without the article (unless meant to be emphatic); but when it occurs the second time it generally has the article.[1] This is called the usage of *renewed mention*. Thus, ἦν Ξενοφῶν Ἀθηναῖος . . . . . ὁ μέντοι Ξενοφῶν ἀνακοινοῦται Σωκράτει . . . . καὶ ὁ Σωκράτης συμβουλεύει αὐτῳ, "*there was Xenophon, an Athenian . . . . this Xenophon, however, confers with Socrates . . . . and he, Socrates, advises him.*"

4. But the article must always be omitted before a proper name when an additional substantive, with the article, is subjoined to the same for nearer definition; as, Κῦρος, ὁ τῶν Περσῶν βασιλεύς, "*Cyrus, the king of the Persians;*" Θῆβαι, αἱ ἐν Βοιωτίᾳ, "*Thebes, the city in Bœotia.*"

5. Every expression which does not merely indicate an object generally, but represents it as existing in a particular state or in a peculiar relation, is accompanied in Greek by the definite article; as, τὸν γέροντα αἰδεῖσθαι χρή, "*one ought to reverence an old man;*" τῶν τοῦ βίου ἀγαθῶν μετέχειν δεῖ καὶ τὸν δοῦλον, "*even a slave ought to participate in the good things of life.*"[2]

6. The article is used in prose with the demonstratives οὗτος and ἐκεῖνος, in which case the pronoun either precedes the article or follows the substantive; as, οὗτος ὁ ἀνήρ, or ὁ ἀνὴρ οὗτος (not ὁ οὗτος ἀνήρ), "*this same man.*"

7. The article is also added to the possessive pronoun, for the purpose of giving a more precise definition. Thus, ἐμὸς υἱός is merely a "*son of mine;*" but ὁ ἐμὸς υἱός is "*my son,*" who is already known from the context.

8. Adverbial expressions become adjectives by the ac-

1. Unless the interval be so extensive a one that the mind does not readily recur to the individual as having been before mentioned. To this, however, there are several exceptions.

2. Literally, "*the one that is old;*" "*the one that is a slave.*"

cession of the article; as, οἱ πάλαι ἄνθρωποι, "*the early race of men*;" ὁ μεταξὺ χρόνος, "*the intervening time.*"[1]

9. The neuter of the article τό is joined also to infinitives, and forms in this way a species of verbal noun; as, τὸ πράττειν, "*the doing*;" τὸ καλῶς λέγειν, "*the speaking well.*"[2]

10. The article is also combined with μέν and δέ, and then has in some degree the force of a pronoun; as, οἱ μὲν ἐς φυγὴν ἐτράποντο, οἱ δὲ ἔμειναν, "*these, indeed, turned themselves to flight, but those remained*;" τοὺς μὲν ἐπῄνει, τοὺς δ' ἐκόλαζεν, "*the former he praised, but the latter he punished.*"[3]

THE NOMINATIVE AND VERB.

1. A verb agrees with its nominative in number and person; as, ἐγὼ λέγω, "*I say*;" τοὐτω τὼ ἄνδρε ἡγησάσθην, "*these two men thought*;" οἱ θεοὶ κολάζουσι, "*the gods punish.*"

2. A neuter plural, however, is generally joined with a singular verb;[4] as, ἄστρα φαίνεται, "*stars appear*;" ταῦτὰ ἐστιν ἀγαθά, "*these things are good.*"

3. But when the neuter plural refers to living persons, the verb is often put in the plural also, because persons are for the most part considered separately by the mind, but things as forming a class.[5] Thus, τὰ τέλη ὑπέσχοντο,

1. When a substantive is omitted, they supply the place of substantives; as, ἡ αὔριον, "*the morrow*," supply ἡμέρα; and again, οἱ πλησίον, "*neighbours*," supply ἄνθρωποι.

2. Sometimes the article is joined to an entire clause; as, ἐὰν τοῦτο βεβαίως ὑπάρξῃ, τότε καὶ περὶ τοῦ τίνα τιμωρήσεται τις ἐκεῖνον τρόπον ἐξέσται σκοπεῖν, "*if this be firmly established, then will it be allowed us also to consider in what manner one shall punish that monarch.*"

3. So in the neuter, τὰ μέν—τὰ δέ, "*partly—partly*," &c.

4. This usage is more observed by the Attics than by the older writers in the Ionic and Doric dialects, and is frequently neglected by the Attics themselves.

5. Sometimes we find even a singular verb following a masculine or feminine plural; as, ὕμνοι τέλλεται, "*hymns arise*," *Pind. Ol.* 11, 4; ἀχεῖται ὀμφαὶ μέλεων, "*the voices of song resound*," *Id. fragm.* In the Attic writers, however, this takes place only where the verb precedes,

"the magistrates promised;" τοσάδε μὲν μετὰ Ἀθηναίων ἔθνη ἐστράτευον, *"so many nations served along with the Athenians."*

4. When the subject consists of several persons or things singly specified, and which *follow* the verb, the latter often stands in the singular; as, ἔστι καὶ ἐν ἄλλαις πόλεσιν ἄρχοντες τε καὶ δῆμος, *"there are in other cities also both magistrates and a commons."* Here, if ἄρχοντες stood alone, the verb would necessarily be εἰσί.

5. Collective nouns, on the contrary, that is, nouns singular which express multitude or number, have often their verb in the plural;[1] as, τὸ στρατόπεδον ἀνεχώρουν, *"the army retired;"* πολὺ γένος ἀνθρώπων χρῶνται τούτῳ, *"a large class of men use this."*

6. A dual nominative is sometimes joined with a plural verb;[2] as, τὼ δὲ τἀχ' ἐγγύθεν ἦλθον, *"they two quickly drew near;"* ἄμφω λέγουσι, *"both say."*

7. The nominative is often omitted when the verb itself expresses the customary action of the subject; as, σαλπίζει, *"the trumpeter sounds his trumpet,"* where ὁ σαλπικτής is implied; ἐκήρυξε, *"the herald made proclamation,"* where ὁ κήρυξ is implied.

8. When two or more substantives are connected by a conjunction, the verb which belongs to all, instead of being in the plural, is sometimes found to agree with one of these substantives, and usually with that one which is nearest to it, and the most important in the sentence; as, σοὶ γὰρ ἔδ-

in which case probably the author had the whole in his mind, and explained or defined it afterward by the substantive in the plural. Thus, δέδοκται φυγαί, *"exiles are decreed,"* *Eurip. Bacch.* 1340.

1. This construction occurs even in the genitive absolute; as, τοῦ στόλου πλεόντων, *Demosth. in Mid.* 45.

2. Sometimes, on the other hand, the dual of the verb is put with the plural nominative, even when more than two persons are signified. This occurs chiefly in the earlier epic poets, and is not found in the tragedians and prose writers. Many scholars consider the passages in question corrupt, or think that they must be explained otherwise. The whole difficulty is removed, however, by regarding the dual as originally an old form of the plural, limited subsequently to the expression of two.

ὦκε νίκην Ζεὺς Κρονίδης καὶ Ἀπόλλων, "*for unto thee has Jove, the son of Saturn, given victory, and Apollo.*"

9. Sometimes a nominative is put without a verb following, and is then called the nominative absolute; as, ἐκεῖνοι δὲ εἰσελθόντες; εἶπεν ὁ Κριτίας, "*they having entered, Critias said.*"

THE SUBSTANTIVE AND ADJECTIVE.

1. An adjective is often put in the neuter gender, without regard to the gender of the substantive which stands with it in the sentence, χρῆμα being understood, and remains in the singular even when the substantive is in the plural;[1] as, οὐκ ἀγαθὸν ἡ πολυκοιρανία, "*the government of the many is not a good thing;*" μεταβολαὶ εἰσὶ λυπηρόν, "*changes are a sad thing.*"

2. An adjective of the masculine gender is often found with a feminine noun of the dual number, and under this rule are also included the pronoun, participle, and article;[2] as, ἀμφὼ τούτω τὼ πόλεε, "*both these cities;*" δύο γυναῖκε ἐρίζοντε, "*two women quarrelling;*" τὼ χεῖρε, "*the two hands.*"

3. An adjective is often put in a different gender from the substantive with which it stands, as referring to the person or persons implied by that substantive;[3] as, φίλε τέκνον, "*dear child*" (*Il.* 22, 84), spoken of Hector; τέκος ἀτρυτώνη, "*indefatigable offspring*" (*Il.* 2, 157), spoken of Minerva.

4. Hence a collective noun in the singular number, and of the feminine or neuter gender, is often accompanied by the adjective in the plural and masculine; as, ἔχομεν τὴν

1. In all such constructions as these, the substantive is regarded by the mind as representing merely some general class of things, and hence the adjective is put in the neuter gender.

2. Hence it has been inferred that the dual of the adjective, pronoun, participle, and article had originally only one form, namely, the masculine.

3. Grammarians call this *synesis* (σύνεσις), i. e., an *understanding* of the person implied by the substantive.

ἄλλην ὑπηρεσίαν πλείους καὶ ἀμείνους, "*we have the rest of the crews more numerous and skilful.*"

5. Among the tragic writers, when a woman speaks of herself in the plural number, she uses the masculine; and the masculine is also employed when a chorus of women are speaking of themselves. Thus, *οἱ προθνήσκοντες* (*Eurip.*), where Alcestis speaks of herself; *ὤκτειρ' ἀκούσας* (*Eurip. Androm.*), "*I pitied, on having heard,*" where the chorus speak.

6. A substantive is often used as an adjective;[1] as, *γλῶσσαν Ἑλλάδα ἐδίδαξε*, "*he taught the Greek tongue.*"

7. The substantive is often changed into a genitive plural;[2] as, *οἱ χρηστοὶ τῶν ἀνθρώπων*, "*the worthy ones among men,*" for *οἱ χρηστοὶ ἄνθρωποι*, "*worthy men.*"

8. This construction takes place also in the singular, especially in Attic; as, *τὴν πλείστην τῆς στρατίας* (*Thucyd.*), "*the greatest part of the army;*" *τὸν πολὺν τοῦ χρόνου*, "*a great part of the time.*"

9. An adjective in the neuter gender, without a substantive, governs the genitive; as, *μέσον ἡμέρας*, "*the middle of the day;*" *τόσον ὁμίλου*, "*so great a throng.*"

10. Adjectives are very often put in the neuter singular and plural, with and without an article, for adverbs; as, *πρῶτον*, "*in the first place;*" *τὸ πρῶτον*, "*at first;*" *κρυφαῖα*, "*secretly;*" *φαιδρὰ*, "*cheerfully.*"

PRONOUNS.

1. The noun to which the relative refers is often omitted in the antecedent proposition, and joined to the relative in the same case with it; as, *οὗτός ἐστιν, ὃν εἶδες ἄνδρα*, "*this is the man whom you saw;*" *οὐκ ἔχω, ᾧτινι πιστεῦσαι ἂν δυναίμην φίλῳ*, "*I have no friend on whom I might rely.*"

1. This is of very ordinary occurrence in our own language; as, *sea-water, house-dog*, &c.

2. The substantive is here considered as a whole, and the adjective as a part.

2. The relative often agrees with its antecedent in case, by what is called attraction; as, *σὺν τοῖς θησαυροῖς, οἷς ὁ πατὴρ κατέλιπεν*, "*with the treasures which his father left behind*;" *ἄγων ἀπὸ τῶν πόλεων, ὧν ἔπεισε, στρατιάν*, "*leading a body of troops from the cities which he had persuaded.*"

3. If, in this attraction, the word to which the relative refers be a demonstrative pronoun, this pronoun is generally omitted, and the relative takes its case; as, *σὺν οἷς μάλιστα φιλεῖς*, "*with those whom you most love*," for *σὺν τούτοις οὕς μάλιστα φιλεῖς*.

4. Sometimes the antecedent takes the case of the relative; as, *ἄλλου οὐκ οἶδα, οὗ ἂν τεύχεα δύω*, "*I know not any other whose arms I may put on.*"

5. The nominative of the personal pronoun is usually omitted with the personal terminations of verbs, as in Latin, except where there is an emphasis; as, *ἀλλὰ πάντως καὶ σὺ ὄψει αὐτήν*, "*but you, by all means, shall even see her.*"

6. The possessive pronouns are only employed when an emphasis is required; in all other cases the personal pronouns are used in their stead; as, *πατὴρ ἡμῶν*, "*our father*" (literally, "the father of us"); but *πατὴρ ἡμέτερος*, "*our own father.*"

7. A substantive is sometimes put in the genitive, as in apposition with another genitive implied in a possessive pronoun;[1] as, *ἐκκόψειε κόραξ τόν γε σὸν ὀφθαλμόν τοῦ πρέσβεως*, "*may a raven strike out the eye of you the ambassador.*"

8. The possessive pronoun is sometimes used objectively;[2] as, *σὸς πόθος*, not "*thy regret*," but "*regret for*

1. So in Latin, *meâ ipsius causâ*, where *ipsius* is in apposition with the genitive implied in *meâ*. So, also, *nomen meum absentis, meas præsentis preces*" (*Cic. Planc.* 10, 26).

2. This is called by the older grammarians the *passive* use of the possessive. Consult *Ruddiman, Instit. G. L. ed. Stallb.* vol. ii., p. 50.

thee;" τἀμὰ νουθετήματα, "*the lessons which thou givest me.*"

9. The pronoun αὐτός is often used after ordinal numbers, to show that one person with several others, whose number is less by one than the number mentioned, has done something; as, Κορινθίων στρατηγὸς ἦν Ξενοκλείδης, πέμπτος αὐτός, "*Xenoclides was leader of the Corinthians along with four others.*"

10. The demonstrative pronouns οὗτος and ὅδε are generally distinguished in this way, that οὗτος refers to what immediately precedes, and ὅδε to what immediately follows. Thus, πέμψασα ἡ Τόμυρις κήρυκα ἔλεγε τάδε, "*Tomyris, having sent a herald, announced as follows;*" ταῦτα δὲ ἀκούσας εἶπε, "*having heard these things, he said.*"

11. The demonstrative pronouns are often used instead of the adverbs "*here*" and "*there;*" as, ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων ἔρχεται, "*but here comes a maidservant out of the mansion;*" αὗται γὰρ, αὗται πλησίον θρώσκουσί μου, "*for there, there, they are leaping near me.*"

12. The reflexive pronoun ἑαυτοῦ is sometimes used for the other reflexive pronouns of the first and second persons;[1] as, δεῖ ἡμᾶς ἀνερέσθαι ἑαυτούς, "*it behooves us to ask our own selves;*" εἰ δ' ἐτητύμως μόρον τὸν αὐτῆς οἶσθα, "*but if you truly know your own fate.*"

THE GENITIVE.[2]

1. The verbs εἰμι and γίγνομαι, denoting possession, property, part, or duty, require the genitive; as, τοῦτο τὸ πεδίον ἦν μέν ποτε τῶν Χορασμίων, "*this same plain belonged formerly to the Chorasmians;*" πολλῆς ἀνοίας ἐστὶ

1. Some accompanying gesture must be supposed, that may serve to express the reference of the pronoun.

2. The fundamental idea of the genitive is that of *separation* or *abstraction*, of *going forth, from*, or *out of* anything.

θηρᾶσθαι κενά, "*it is the part of great folly to hunt after vain things.*"

2. The genitive is used with verbs of all kinds, even with those which govern an accusative, when the action does not refer to the whole object, but only to a part; as, ὀπτῆσαι κρεῶν, "*to roast some flesh;*" ἔτεμον τῆς γῆς, "*they laid waste a part of the country;*" παροίξας τῆς θύρας, "*having opened the door a little.*"

3. On the general principle of reference to a part, the genitive is put with verbs that denote "*to take hold of,*" "*to touch,*" and also with their opposites, "*to let go,*" "*to loose,*" &c.; as, ἔλάβοντο τῆς ζώνης, "*they took hold of his girdle;*" εἴ τις ὑμῶν δεξιᾶς βούλεται τῆς ἐμῆς ἅψασθαι, "*if any one of you wishes to touch my right hand;*" τῆσδ' ἐκοῦσα παιδὸς οὐ μεθήσομαι, "*I will not willingly let go of this my child.*"

4. On the same principle of a part, the genitive is put with the verbs μιμνήσκειν, "*to remind;*" μεμνῆσθαι, "*to remember;*" λανθάνεσθαι, "*to forget,*" because remembering and forgetting refer always to particular properties and circumstances only, and therefore to parts of the whole. Thus, φίλων καὶ παρόντων καὶ ἀπόντων μέμνησο, "*remember friends both when present and absent;*" οὐδὲ τότε ἐπιλήσομαι αὐτοῦ, "*even then I will not forget him.*"

5. The genitive is also put with the verbs "*to begin,*" such as ἄρχειν, ἄρχεσθαι, ὑπάρχειν, &c., because here also the reference is only to a part, that is, the commencement of an action; as, ἄρχετε ἀδικίας, "*begin injustice;*" ὑπῆρξαν τῆς ἐλευθερίας ἁπάσῃ τῇ Ἑλλάδι, "*they made a beginning of freedom for all Greece.*"

6. Verbs signifying the operations of the senses, such as "*to hear,*" "*to feel,*" "*to smell,*" and the like, but not those denoting "*to see,*" require the genitive;[1] verbs signifying

1. The genitive is put with these verbs only of the object which produces the thing perceived, or of an occurrence of which we perceive only

"*to see*" take the accusative. Thus, *παντὸς βασιλεὺς ἀκούει*, "*a king hears everything*;" *ὄζω μύρου*, "*I smell of myrrh.*"

7. Adverbs of place and time require the genitive, because the adverb denotes a single point only, but the subjoined definition of place and time designates the whole; as, *πανταχοῦ γῆς*, "*everywhere on earth*;" *ὀψὲ τῆς ἡμέρας*, "*late in the day.*"

8. Time *when*, that is, *part of time*, is put in the genitive; as, *θέρους τε καὶ χειμῶνος*, "*in both summer and winter.*"

9. The *material* of which anything is made is put in the genitive, the thing made being a single object, but the subjoined definition denoting an entire class or kind of materials, part of which go to compose that object; as, *τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων*, "*he made the chariot of strong wood.*"

10. The superlative degree is also followed by a genitive, this genitive marking the entire class, of which the superlative indicates the most prominent as a part or parts; as, *ἐχθιστος πάντων*, "*most hated of all*;" *ἄριστοι Τρώων*, *bravest of the Trojans.*"

11. Hence the genitive is put also with verbs, adjectives, and adverbs, which are either derived from superlatives, or in which merely the idea of preferableness is implied; as, *ἐκαλλιστεύετο πασῶν γυναικῶν*, "*she was the handsomest*

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single parts. The thing perceived, on the contrary, stands in the accusative. Hence, for the various construction of these verbs, the following rules obtain: 1. If the person alone is named, this stands in the genitive. 2. If both person and thing are named, the person stands in the genitive and the thing in the accusative; as, *τοῦτο Σωκράτους ἤκουσα*. 3. If the thing alone is named, the question then is, whether this is conceived as a simple part which I comprehend with my senses, or as a compound whole of which single parts only are perceived; in the first case the accusative stands, in the second the genitive; as, *ὡς ἤσθετο τὰ γιγνόμενα*, "*when he perceived what was taking place.*" On the contrary, always *αἰσθάνεσθαι κραυγῆς, θορύβου*, &c., because one can only perceive indications of the noise. In like manner, *ἀκούειν δίκης*, "*to hear a suit*;" *αἰσθάνεσθαι ἐπιβουλῆς*, "*to perceive a plot*;" but *ξυνίεναι τὰ λεγόμενα*, "*to comprehend* or *understand what is said.*"

of all women;" διαπρεπεῖς θνητῶν, "*conspicuous among mortals;*" ἐξόχως πάντων, "*in a manner surpassing all.*"

12. To words of all kinds other words are added in the genitive, which show the respect in which the sense of these words must be taken; and, in this case, the genitive properly signifies "*with regard to,*" or "*in respect of;*" as, ὕλης πῶς ὁ τόπος ἔχει; "*how is the place with regard to timber?*" συγγνώμων τῶν ἀνθρωπίνων ἁμαρτημάτων, "*forgiving with respect to human errors;*" πόρρω τῆς ἡλικίας, "*far advanced in years*" (properly, "far advanced with respect to years").

13. Hence all words expressing ideas of relation, which are not complete without the addition of another word as the object of that relation, take this object in the genitive: and to this rule belong in particular the adjectives "experienced, ignorant, desirous," and the like, as also the verbs "to concern one's self, to neglect, to consider, to reflect, to be desirous," &c. Thus, ἔμπειρος κακῶν, "*experienced in evils;*" ἀπαίδευτος ἀρετῆς, "*uninstructed in virtue;*"[1] τοῦ κοινοῦ ἀγαθοῦ ἐπιμελεῖσθαι, "*to take care of the common good;*" μεγάλων ἐπιθυμεῖν, "*to desire great things.*"

14. Words signifying *plenty* or *want* are followed by a genitive, because the term, which expresses of what anything is full or empty, indicates the respect in which the signification of the governing word is taken; as, μεστὸς κακῶν, "*full of evils;*" ἔρημος φίλων, "*destitute of friends;*" πλησθῆναι νόσου, "*to be full of sickness;*" δεῖσθαι οἰκετῶν, "*to be in want of inhabitants.*"

15. The comparative degree is followed by a genitive, because this genitive indicates the respect in which the comparative is to be taken; as, μείζων πατρός, "*greater than a father,*" which properly means, "*greater with respect to a father.*"

1. Hence appears to have arisen the rule found in most grammars, that adjectives compounded with *ἀ privative* govern the genitive. But ἀ privative cannot well determine the use of either the genitive or any other case.

16. All words derived from comparatives, or which involve a comparison, are followed by the genitive; as, ἡττᾶσθαί τινος, "*to be defeated by any one*" (literally, "to be less than any one"); ὑστεραῖος τῆς μάχης, "*after the battle*;" περιγένεσθαι τοῦ βασιλέως, "*to prove superior to the king*;" δεύτερος οὐδενός, "*second to no one.*"

17. All verbs that are equivalent in meaning to a noun and verb, and especially those in which the idea of ruling is implied, are followed by a genitive; as, ἀνάσσειν τῶν Μήδων, "*to reign over the Medes*" (equivalent to ἄναξ εἶναι τῶν Μήδων); ἄρχειν ἀνθρώπων, "*to rule over men*" (equivalent to ἄρχων εἶναι ἀνθρώπων); and, in the same manner, κυριεύειν for κύριος εἶναι; τυραννεύειν for τύραννος εἶναι, &c.

18. Words indicating value or worth require the genitive; as, ἔρδει πολλῶν ἄξια, "*he performs actions equivalent to those of many*;" ἰατρὸς πολλῶν ἀντάξιος, "*a physician equal in value to many men.*"

19. All verbs denoting "to buy," "to sell," "to exchange," &c., are followed by a genitive; as, ὠνοῦνται τὰς γυναῖκας χρημάτων πολλῶν, "*they purchase their wives for much money*;" ἐπώλουν πολλοῦ τοῖς ἄλλοις, "*they sold for a large sum to the rest.*"

20. All verbs denoting "to accuse," "to criminate," &c., are followed by a genitive;[1] as, γράφομαι σε φόνου, "*I accuse you of murder*;" διώξομαι σε δειλίας, "*I will prosecute you for cowardice.*"

21. The genitive often stands alone in exclamations, with and without an interjection, as indicating the cause *from which* the feeling in question originates; as, Ὦ Ζεῦ βασιλεῦ τῆς λεπτότητος τῶν φρενῶν! "*Oh supreme Jove, the acuteness of his intellect!*" Ἀπολλον, τοῦ χασμήματος! "*Apollo, what a pair of jaws!*"

1. The genitive here denotes the object of the action. For this same reason ἕνεκα and ὑπέρ govern the genitive.

DATIVE.[1]

1. The dative stands in answer to the questions *to whom* or *what? for whom* or *what? to whose advantage? to whose disadvantage?* as, ἔδωκά σοι τὸ βιβλίον, "*I gave the book to thee;*" ἕπεσθέ μοι, ὦ παῖδες, "*follow me, my children;*" ἐπιτάττω σοι τοῦτο, "*I enjoin this upon you;*" θεοῖς ἀρέσκει, "*he pleases the gods;*" φίλος ἐκείνῳ, "*a friend to him;*" ἀγαθὸν τῇ πόλει, "*good for the state.*"

2. Words which express the idea of *approach, meeting, union,* or *connexion,* as well as all verbs implying an action which cannot be accomplished without approach to the object, as, *to associate, to speak, to converse, to pray, to dispute, to contend, to vie, to be attentive,* and the like, are joined with the dative; as, ὁρῶ ἡμῖν βαρβάρους προσιόντας, "*I see barbarians approaching us;*" μὴ ἔριζε τοῖς γονεῦσιν, "*contend not with your parents;*" εὔχονται πᾶσι θεοῖς, "*they pray to all the gods.*"

3. Verbs *to rebuke, to blame, to reproach, to envy, to be angry,* take the dative of the person; as, ἐμοὶ λοιδορήσεται, "*he will reprove me;*" μέμφομαι τοῖς ἄρχειν βουλομένοις, "*I blame those who wish to rule;*" οὐ φθονεῖτε τούτῳ, "*envy not this man;*" τί χαλεπαίνεις τῷ θεράποντι; "*why art thou angry at the attendant?*"

4. Words implying equality, resemblance, suitableness, or the contrary, have the dative case; as, ἴσος τοῖς ἰσχυροῖς, "*equal to the powerful;*" ἔοικας δούλῳ, "*you resemble a slave;*" ἀνόμοιος τῷ πατρί, "*unlike his father.*"

5. In like manner, the dative stands also with ὁ αὐτός, because it expresses perfect equality; as, ἐν τῷ αὐτῷ κινδύνῳ τοῖς φαυλοτάτοις, "*in the same danger with the worst;*" τοῖς αὐτοῖς Κύρῳ ὅπλοις, "*in the same arms with Cyrus.*"

1. The dative serves to designate the more remote object, that is, it designates the object which merely participates in an operation, without being immediately affected by it, or in which *the effect* or *consequence of an action* is shown.

6. The *means* by which, and the *instrument* with which, a thing is accomplished, are both put in the dative, since this case also serves in Greek to indicate all definitions that are mentioned incidentally and secondarily to the main object;[1] as, τοῖν ὀφθαλμοῖν ὁρῶμεν, "*we see with the two eyes*;" οἱ πολέμιοι ἔβαλλον λίθοις, καὶ ἔπαιον μαχαίραις, "*the enemy threw with stones and struck with swords.*"

7. The *motive* and *cause* are put in the dative, and hence the verbs "*to rejoice*," "*to be delighted*," "*to be grieved*," &c., govern the object by which the feeling is occasioned in the dative; as, φόβῳ ἀπῆλθον, "*they departed through fear*;" σοὶ χαίρουσιν, "*they delight in thee*;" λυπούμεθα τούτοις, "*we are grieved by these things.*"

8. The *manner* and *way* in which a thing takes place are put in the dative; as, βίᾳ εἰς τὴν οἰκίαν εἰσῆλθον, "*they entered into the house by force*;" πάντα διετέτακτο μέτρῳ καὶ τόπῳ, "*all things were arranged by measure and by place.*"

9. The *period of time* at which a thing takes place, or during which a thing continues or exists, is put in the dative; as, τῇδε τῇ νυκτί, "*on this very night*;" τρὶς ἐνίκησαν ταύτῃ τῇ ἡμέρᾳ, "*they conquered thrice during this same day.*"

10. The verb *εἰμί*, when put for ἔχω, "*to have*," governs the dative; as, ὅσοις οὐκ ἦν ἄργυρος, "*as many as had not money.*"

11. An impersonal verb governs the dative; as, ἔξεστί μοι ἀπιέναι, "*it is lawful for me to depart.*"

12. Neuter adjectives in τέον govern the *person* in the dative, and the *thing* in the case of the verb from which they are derived; as, τοῦτο ποιητέον ἐστί μοι, "*I must do this*;" τούτου ἐπιμελητέον ἐστὶν ὑμῖν, "*you must take care of this.*"

1. Hence the verb χρῆσθαι, "*to use*," "*to make use of*," takes the dative.

ACCUSATIVE.

1. A verb signifying actively governs the accusative; as, οἱ Ἕλληνες ἐνίκησαν τοὺς Πέρσας, "*the Greeks conquered the Persians.*"

2. Other verbs also, which in Latin frequently take the object in the dative, or are connected with it by a preposition, require in Greek the accusative; such as verbs signifying "*to benefit,*" "*to injure,*" and, in general, all which denote an action tending to the advantage or disadvantage of a person;[1] as, ὠφέλησε τοὺς συνόντας, "*he benefited those who associated with him;*" ὁ κολακεύων τοὺς φίλους βλάπτει, "*he that flatters injures his friends;*" τιμωροῦνται τοὺς ἀδίκους, "*they punish the unjust.*"

3. The accusative also occurs in Greek with intransitive verbs, when the object which receives the action contained in the verb is definitely assigned, as in verbs signifying "*to go,*" "*to come,*" "*to reach,*" "*to arrive at,*" &c. Thus, τὴν νῆσον ἀφίκετο, "*he came to the island;*" πορεύεσθαι ὁδόν, "*to go upon a journey.*"

4. Every verb may take an accusative of a cognate noun; as, κινδυνεύσω τοῦτον κίνδυνον, "*I will encounter this danger;*" ἠσθένησαν ταύτην ἀσθένειαν, "*they were sick with this sickness;*" ἐπιμέλονται πᾶσαν ἐπιμέλειαν, "*they exercise all care;*" πόλεμον πολεμήσομεν, "*we will wage war.*"

5. Many verbs, the action of which admits of more than one object, without determining the nearest, have in Greek a double accusative, namely, the accusative of the person and the accusative of the thing. To these belong verbs signifying "*to do good or evil to one,*" "*to speak good or evil of one,*" "*to ask,*" "*to demand,*" "*to teach,*" "*to put on or off,*" "*to take away,*" "*to deprive,*" "*to conceal,*" &c.; as,

1. The verb λυσιτελεῖν, "*to be of use to,*" always takes the dative; on the contrary, the occurrence of ὠφελεῖν with the dative is rare, and confined to the poets; as, *Soph. Antig.* 558, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

κακὰ πολλὰ ἔοργε Τρῶας, "*he has done many evils to the Trojans*;" *ἀγαθὰ εἶπεν αὐτους*, "*he said good things of them*;" *εἴρετο ἅπαντας τὸν παῖδα*, "*he asked all about his son*;" *τοὺς μαθητὰς ἐδίδαξε σωφροσύνην*, "*he taught his disciples continence.*"

6. Verbs governing two accusatives in the active retain one in the passive, namely, the accusative of the thing; as, *σκῆπτρον τιμάς τε ἀποσυλᾶται*, "*he is despoiled of his sceptre and honours*;" *ἐπαιδεύθη μουσικὴν καὶ ῥητορικήν*, "*he was taught music and rhetoric.*"

7. When, in addition to the whole object, which receives the action of the verb, particular specification is also made of a part, in which this action is principally shown, both the whole and part stand, especially with the poets, as proximate objects in the accusative; as, *μιν ἰόντα βάλε στῆθος*, "*he wounded him, as he came on, in the breast*;" *τρόμος ὑπῆλθε γυῖα ἕκαστον*, "*trembling came upon each one in his limbs beneath.*"

8. Since the accusative serves always to designate the object upon which an action immediately passes, it frequently stands also with intransitive verbs and adjectives containing a general expression, and indicates the part or more definite object to which this expression must be principally referred. This is called the accusative of *nearer definition*, and is to be expressed in English by different prepositions, especially by *in, as to, with respect to.*[1] Thus, *τὸν δάκτυλον ἀλγῶ τοῦτον*, "*I feel a pain in this finger*;" *πόδας ὠκὺς Ἀχιλλεύς*, "*Achilles swift as to his feet*;" *Σύρος ἦν τὴν πατρίδα*, "*he was a Syrian as to his native country*;" *τὸ δένδρον πεντήκοντα ποδῶν ἐστι τὸ ὕψος*, "*the tree is fifty feet in height.*"

9. *Time how long* is put in the accusative; as, *ὅσον χρόνον ἂν πόλεμος ᾖ*, "*for as long a time as there may be war*;"

1. It is generally assumed that *κατά*, or some other preposition, is understood in such constructions, but this is not correct.

καὶ χθὲς δὲ καὶ τρίτην ἡμέραν τὸ αὐτὸ τοῦτο ἔπραττον, "*they did this same thing during both yesterday and the day previous.*"

10. *Distance* and *space* are put in the accusative; as, ἀπέχει ὀκτὼ ἡμερῶν ὁδὸν ἀπὸ Βαβυλῶνος, "*it is distant a journey of eight days from Babylon.*"

VERBS PASSIVE.

1. Verbs of a passive signification are followed in Greek by a genitive, governed by ὑπό, ἀπό, ἐκ, παρά, or πρός; as, ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, "*the understanding is impaired by wine;*" ἄλλαι γνῶμαι ἀφ' ἑκάστων ἐλέγοντο, "*other opinions were expressed by each.*"

2. The dative, however, is sometimes employed by the poets instead of the genitive; as, Ἀχιλλῆϊ ἐδάμη, "*he was subdued by Achilles.*"

3. The dative is very frequently put with the perfect passive of verbs, whose perfect active is not much used; as, ταῦτα λέλεκται ἡμῖν, "*these things have been said by us,*" for λέλεχα ταῦτα.

INFINITIVE.

1. The infinitive mood is used to express the *cause* or *end* of an action; as, θέλω ᾄδειν, "*I wish to sing.*"

2. The infinitive, with the neuter of the article prefixed, is used as a species of verbal noun; and very frequently the article is thus appended to an entire clause, of which the infinitive forms a part; as, τὸ λύειν, "*the loosening;*" τὸ ἔχειν χρήματα, "*the having money.*"

3. The infinitive in Greek is governed by adjectives, and denotes the respect in which the idea of the adjective is to be applied;[1] as, ἱκανοὶ τέρπειν φαίνονται, "*they appear calculated to delight;*" οὐ δεινός ἐστι λέγειν, ἀλλ' ἀδ-

1. This is imitated in Latin by the poets; as, *idoneus delectare, utilis facere.* In prose, however, the gerund with a preposition must be employed; as, *idoneus ad delectandum,* &c.

ὑνατος σιγᾷν, "*he is not able in speaking, but unable to keep silent.*"

4. The infinitive is used with ὥστε, more rarely with ὡς, to express the consequence of an event indicated by the leading verb; as, *φιλοτιμότατος ἦν ὁ Κῦρος, ὥστε πάντα ὑπομεῖναι τοῦ ἐπαινεῖσθαι ἕνεκα*, "*Cyrus was very ambitious, so as to endure all things for the sake of being praised.*"

5. The infinitive is frequently used, in short intermediate propositions, sometimes with, sometimes without ὡς, to indicate an aim, or else to qualify what precedes; as, ὡς ἔπος εἰπεῖν, "*so to speak;*" *ἁπλῶς εἰπεῖν*, "*to speak plainly;*" *ὅσον ἐμὲ εἰδέναι*, "*as far as I know;*" *ἐμοὶ δοκεῖν*, "*as appears to me.*"

6. The nominative, and not the accusative, is put with the infinitive whenever the reference is to the same person that forms the subject of the leading verb;[1] as, *ἔφασκεν εἶναι Διός υἱός*, "*he said he was the son of Jupiter;*" *ἔπεισα αὐτοὺς εἶναι θεός*, "*I persuaded them that I was a god.*"

7. The genitive and dative sometimes follow the infinitive by a species of attraction; as, *ἐδέοντο αὐτοῦ εἶναι προθύμου*, "*they besought him to be zealous;*" *δός μοι φανῆναι ἀξίῳ*, "*grant unto me to appear worthy.*"

8. The infinitive *εἶναι*, with and without an article, is put absolutely with adjectives, adverbs, or prepositions, with their case; as, *ἑκὼν εἶναι*, "*willingly;*" *τὸ σύμπαν εἶναι*, "*generally;*" *τὸ μὲν τήμερον εἶναι*, "*to-day at least;*" *τὸ κατὰ τοῦτο εἶναι*, "*with respect to this.*"

9. The infinitive is frequently put for the imperative, particularly in the poets;[2] as, *θαρσῶν νῦν, Διόμηδες, ἐπὶ Τρώεσσι μάχεσθαι*, "*taking courage, now, oh Diomede, fight*

1. The accusative, however, is joined with such infinitives whenever emphasis is required; as, *Κροῖσος ἐνόμιζε ἑωὐτὸν εἶναι πάντων ὀλβιώτατον*, "*Crœsus thought that he himself was the happiest of all men*" (*Herod.* 1, 34).

2. Some understand, but without any necessity, an ellipsis of some verb, such as *ὄρα* or *δός*, in such constructions.

against the Trojans;" φάσκειν Μυκήνας ὁρᾶν, "*say that thou seest Mycenæ.*"

10. The infinitive of the present, future, and aorists, but more particularly of the future, when preceded by the verb μέλλω, expresses the future, and answers to the future participle active in Latin with the verb *sum*; as, μέλλω γράφειν, "*I am about to write*" (*scripturus sum*); μελλήσω γράφειν, "*I will be about to write*" (*scripturus ero*); ἐμέλλησα γράφειν, "*I was about to write*" (*scripturus fui*).

PARTICIPLE.

1. The participle is put after a verb, and in the nominative case, when the reference is to some state as existing at the time on the part of the subject, or to some action as being performed by it.[1] Thus, οἶδα θνητὸς ὤν, "*I know that I am a mortal;*" φαίνεται ὁ νόμος ἡμᾶς βλάπτων, "*the law appears to be injuring us;*" παύσασθε ἀδικοῦντες, "*cease acting wrongfully.*"

2. If, however, the subject belonging to the participle stands with the principal verb as a proximate object in the accusative, the participle also stands in the accusative; as, οἱ Ἀθηναῖοι ἔπαυσαν αὐτὸν στρατηγοῦντα, "*the Athenians caused him to cease being a commander;*" οὓς ἂν ὁρῶ τὰ ἀγαθὰ ποιοῦντας, "*whomsoever I may see doing the things that are good.*"

3. If the subject belonging to the participle stands with the principal verb as the remote object in the genitive or dative, the participle, in like manner, takes the genitive or dative;[2] as, ᾐσθόμην αὐτῶν οἰομένων εἶναι σοφωτάτων, "*I perceived that they fancied themselves very wise;*" οὐδέποτε

1. This again is a species of attraction, and proceeds, as in other cases, from the circumstance of a dependant proposition having no subject of its own.

2. When a reflexive pronoun stands with the verb, the participle can be put in either of two cases, according as it is referred to the subject contained in the verb or pronoun; as, σύνοιδα ἐμαυτῷ σοφὸς ὤν, "*I am conscious to myself of being wise;*" σαυτῷ συνήδεις ἀδικοῦντι, "*you were conscious to yourself of acting wrongfully.*"

μετεμέλησέ μοι σιγήσαντι, "*I never repented of having been silent.*"

4. The verb "*to be ashamed*" takes the participle when the action of which one is ashamed is performed; the infinitive when the action is declined through shame; as, *αἰσχύνομαι ποιήσας*, "*I am ashamed to have done it;*" *αἰσχύνομαι ἔρεσθαι*, "*I am ashamed to ask.*"

5. The verbs "*to commence*," "*to begin*," take the participle when the assigned state has already begun to take place; the infinitive when it is just about to take place; as, *ὁ χειμὼν ἤρξατο γενόμενος*, "*the winter was come on;*" *ὁ χειμὼν ἤρχετο γίγνεσθαι*, "*the winter was beginning to come on*" (i. e., it approached, but was not yet arrived).

6. The verbs "*to hear*" and "*to learn*" take the participle when a fact is adduced which we perceive with our own ears; the infinitive when something is assigned which we hear from the narration of others; as, *ἤκουσα τὸν Δημοσθένη λέγοντα*, "*I heard Demosthenes speak;*" *ἀκούω τὸν Δημοσθένη λεγειν*, "*I hear* (i. e., I am told) *that Demosthenes says.*"

7. The verb *φαίνεσθαι* takes the participle in the signification "*to be evident*," "*to be manifest;*" but the infinitive in the signification "*to seem*," "*to have the appearance;*" as, *ἐφαίνετο κλαίειν*, "*he was just as though he wept;*" *ἐφαίνετο κλαίων*, "*he evidently wept.*"

8. Verbs signifying "*to declare*," "*to announce*," "*to show*," take the participle when something is announced or shown as a fact; but the infinitive when it is assigned that something may or is said to be. Thus, *ἀπηγγέλλετο Ποτίδαια πολιορκουμένη*, "*Potidæa was announced to be in a state of siege*" (when it is certain that it is besieged); *ἀπηγγέλλετο Ποτίδαια πολιορκεῖσθαι*, "*Potidæa was reported to be in a state of siege*" (when intelligence is given merely resting on report).

9. To some verbs which merely express subordinate

definitions of an action, the Greeks add the participle of the verb which expresses the principal action. Such verbs are *τυγχάνω*, *λανθάνω*, *φθάνω*, *διατελέω*, &c., which, in translation, are sometimes rendered by adverbs.[1] Thus, *ἔτυχον παρόντες*, "*they chanced to be present;*" *ἔλαθεν εὐεργετῶν*, "*he conferred kindnesses secretly;*" *φθάνει ποιῶν*, "*he does it before another;*" *διατετέλεκα φεύγων*, "*I have always avoided.*"

10. The participle in intermediate propositions is either explanatory, and is then expressed by the relative *who, which*; or, 2. it denotes relations of time, and is expressed by the English particles *when, while, after*, &c.; or, 3. it denotes relations of cause, like the particles *because, since, as*; or, 4. it expresses condition, like the particles *if, although*. Thus, *χαλεπόν ἐστι λέγειν πρὸς γαστέρα, ὥτα οὐκ ἔχουσαν*, "*it is a difficult thing to speak to a stomach which has no ears;*" *ἀδύνατον πολλὰ τεχνώμενον ἄνθρωπον πάντα καλῶς ποιεῖν*, "*it is impossible for a man when trying many things to do all well;*" *ἀδικεῖ Σωκράτης οὐ νομίζων θεοὺς εἶναι*, "*Socrates violates the laws, because he does not think that there are any gods;*" *δένδρα μὲν τμηθέντα ταχέως φύεται*, "*trees, although lopped of their branches, quickly grow again.*"

11. A participle and verb are to be translated as two verbs with the copulative conjunction; as, *τὴν οἰκίαν πριάμενος ἀπῆλθε*, "*he bought the house and departed.*"

12. A participle, with a substantive, &c., whose case depends on no other word, is put in the *genitive absolute*;[2]

1. With a participle *τυγχάνω* signifies *forte*; *λανθάνω*, *clam* or *imprudens*; and *φθάνω*, *præ*. The primitive meaning of *φθάνω* is "*to get beforehand,*" "*to get the start of.*" The verb *τυγχάνω* is often used in the manner indicated by the rule, when it is impossible to be expressed in translation. For the Greeks, in order to designate the absence of human intention and will, very frequently join it with those verbs also which, without it, express a mere occurrence of nature or of chance; as, *ἔτυχε θανών*, "*he was dead;*" *τυγχάνουσιν ἔχοντες*, "*they have.*"

2. If a longer historical period is to be assigned by this genitive, the preposition *ἐπὶ* is usually added; as, *ἐπὶ Κύρου βασιλεύοντος*, "*under the reign of Cyrus,*" i. e., as long as Cyrus reigned.

as, *ἐκείνου εἰπόντος, πάντες ἐσίγων*, "*he having spoken, all were silent.*"

13. As the *dative* also is frequently used in Greek for definitions of time, and to assign the cause, datives absolute also occur, though much more rarely than the genitive;[1] as, *περιϊόντι τῷ ἐνιαυτῷ*, "*as the year came to a close;*" *εἰργόμενοις αὐτοῖς τῆς θαλασσης*, "*they being cut off from the sea.*"

14. *Accusatives absolute* stand in Greek only in those cases where, in relating another's actions, the narrator assigns by conjecture the motive which influenced the agent. The participle is then accompanied by the particles *ὡς, ἅτε, ὥσπερ*, or *ὡς ἂν*, and the use of the accusative must be explained elliptically, as dependant upon a verb "*to suppose,*" "*to believe,*" "*to imagine,*" which is indicated in the particles *ὡς*, &c.; as, *ηὔχετο πρὸς τοὺς θεοὺς ἁπλῶς τἀγαθὰ διδόναι, ὡς τοὺς θεοὺς κάλλιστα εἰδότας, ὁποῖα ἀγαθά ἐστιν*, "*he prayed the gods simply to give him the things that were good, since* (in his belief) *the gods know best what things are good.*"

15. If in an intermediate proposition one of the relations, which are otherwise designated by genitives absolute, is to be expressed by the participle of an impersonal verb, this participle then stands in its absolute form, as a nominative absolute.[2] Thus, *διὰ τί μένεις, ἐξὸν ἀπιέναι*; "*why do you remain, when it is allowed you to depart?*" *ὁ δ' ἐμὸς παῖς βαλὼν, οὐδὲν δέον, καταβάλλει τὸν ἄρκτον*, "*but my son, having thrown, what ought not to have been done, strikes down the boar.*"

1. Care must, however, be taken not to consider passages of ancient authors as proofs of this usage, where the dative can by any means be explained in a dependant sense.

2. The nominative absolute is also used in impersonal phrases formed with *ἐστί* and a neuter adjective, where a participial construction enters; as, *δίκαιον ὄν*, "*it being just;*" *ἀδύνατον ὄν*, "*as it is impossible.*"

PROSODY.[1]

1. Prosody (*προσῳδία*), in its common acceptation at the present day, treats of the quantity of syllables, or the time occupied in pronouncing them.

2. In the ancient grammarians, *προσῳδία* applies also to accent and breathings.

3. The vowels *ε* and *ο* are *short by nature*; *η* and *ω* are *long by nature*; and *α*, *ι*, *υ*, are termed *doubtful*.

4. When a vowel is said to be *short by nature*, the meaning is, that it is short by its natural pronunciation, being equivalent merely to one short time. On the other hand, a vowel *long by nature* is long by its natural pronunciation, being equal to two short times. Thus *η* is equivalent to *εε*, and *ω* to *οο*.

5. Hence it follows, that the short vowel *ε* has *η* for its corresponding long one; and the short vowel *ο*, in like manner, has *ω* for its long. But in the case of *α*, *ι*, *υ*, there is no distinct mark or letter by which the eye can tell at the instant whether these vowels are long or short, and hence they are called *doubtful*.

6. It must be carefully borne in mind, however, that, by actual usage, every syllable in any particular case always has a definite quantity, either long or short; and that, when we speak of doubtful syllables, we do not mean that they have anything doubtful in their nature, or wavering between long and short as regards the same word; but only that they have no corresponding long or short marks by which the eye can detect their quantity at a glance.

1. For a more enlarged view of this subject, consult the author's larger work on Greek Prosody.

7. The quantity of syllables is determined by various methods:

I. POSITION.

1. A short or doubtful vowel before two consonants or a double letter is almost always long; as, *στῆλλω*, *ὄμμα*, *ἀντάγω*, *τράπῆζα*, *ἄμᾶξα*, *ὄῖψα*.

2. These two consonants may belong to the same word with the vowel; as, *ἕσπερος*, or one of them may belong to the same word, and the other to the succeeding word; as, *τῶν ἀμόθεν γε*, *θεὰ θύγατερ Διός*, or both may be found at the beginning of the following word; as, *ἄνδρᾶ θνητὸν ἔοντα*.

3. In scanning the dramatic writers, the following exceptions to this rule of position must be carefully noted.

I. A short vowel before a soft mute (π, κ, τ), or an aspirate (ϕ, χ, θ) followed by a liquid, is much rather left short than lengthened by the Attic poets.

II. A short vowel before a middle mute (β, γ, δ), followed by ρ, is short in the comic writers, but in tragedy is mostly long.

III. A short vowel before a middle mute, followed by any liquid except ρ, is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.

IV. The tragic writers occasionally leave a vowel short before the two liquids $\mu\nu$.

4. The epic writers, such as Homer, &c., mostly avoid the shortening of syllables before a mute and liquid, and employ it chiefly when the word cannot in any other manner be adapted to the measure. Thus, in the case of such forms as *Ζάκυνθος*, *Ζέλεια*, *Σκάμανδρος*, *σκέπαρνον*, &c., a preceding short vowel in another word remains short, notwithstanding the double consonant Z and the two mutes $\sigma\kappa$ following immediately after.

II. ONE VOWEL BEFORE ANOTHER.

1. One vowel before another or before a diphthong is generally short, unless lengthened by poetic license or some other peculiar cause; as, *ἀγλᾰός*, *ἠέρῐος*.

2. But the Greek poets, especially the epic, often lengthen vowels, even when another follows, by the aid of the arsis; and this takes place not only in doubtful vowels, but also in those which are naturally short.

3. By *arsis*, which is called by some *cæsura*, is meant the stress of the voice that is brought to bear upon a particular syllable in each foot during the reciting of a line. In the dactyl it falls on the first syllable; in the iambus on the last; and in the trochee again on the first; its place being regulated by the long syllable.

4. The spondee leaves the place of the arsis undetermined; and this becomes settled only by the nature of the verse in which the spondee is employed. Thus, in dactylic and trochaic measure, the arsis falls on the first syllable of the spondee; but in iambic on the last.

5. The following are instances of lengthening by arsis. Thus, *ŏïες* (*Od.* 9, 425); *κατᾱ λιπάρην* (*Il.* 6, 64); *δᾱ μελίην* (*Il.* 20, 322), &c.

6. In the epic writers, long vowels and diphthongs are mostly short at the end of words when the next word begins with a vowel;[1] as, *ἠμένῃ ἐν βένθεσσιν* (*Il.* 1, 358); *ἄμφῶ ὁμῶς* (*Ib.* 23); *δεχθαῐ ἄποινα* (*Ib.* 57).

7. On the contrary, the long vowel retains its natural

1. The principle on which this depends is easily explained. The *ῃ* in *ἠμένῃ*, for example, is equal to *εε*, and one of these epsilons being supposed to be elided before the initial vowel of the following word, the other epsilon remains, of course, short by nature. In other words, the final vowel of *ἠμένῃ* loses, as it were, a portion of its natural length by the sinking of the voice and by the vowel immediately following it. So the *ω* in *ἄμφω* is equivalent to two omicrons, one of which it loses before the following vowel, while the other remains short. In like manner, the diphthong *αι* in *δεχθαι* is supposed to lose a vowel.

measure when it falls in the arsis of the foot. The following Homeric verse contains examples of both kinds.[1]

Ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργεϊ, τηλόθι πάτρης. (*Il.* 1, 30.)

III. CONTRACTION.

1. All contracted syllables are long; as, *ῑρός* for *ἱερός*; *ὄφῑς* for *ὄφιες*, &c.

2. Two vowels forming two syllables are frequently contracted into one in poetry; as in *χρυσέῳ* (*Il.* 1, 15), where *εω* forms a single syllable. This is frequent in the dramatic writers, where the syllables are in different words, and is called synizesis; as, *μὴ εἰδέναι* (*Hippol.* 1331), where the *η* and *ει* are to be pronounced as one syllable; *ἢ εὐγένειαν* (*Eurip. Electr.* 1104).

IV. DIALECT.

1. The Doric *α* is long; as, *φάμᾱ*, *γυνᾱ*, *Ἀλκείᾱ*. And so is the *α* in the uncontracted form *ao* of the genitive; as, *Ἀτρείδᾱο*.

2. The Æolic *α* is short; as, *νύμφᾰ*, *ποιήτᾰ*, *κομήτᾰ*.

3. In the Ionic dialect *α* is generally short in the penult of the perfect tenses, such as *γεγᾰα*; and always short in the third person plural of the passive in *ᾰται* and *ᾰτο*; as, *ἕᾰται*, *δεδμήᾰτο*.

4. The Ionic third person plural in *ασι* is always long; as, *ἑᾶσι*, *τιθεᾶσι*.

5. The Ionic writers double the *σ* and some other consonants at pleasure; a license which the Attic poets never

1. Here, after one of the vowels has been supposed to be elided, and a single short vowel remains, this latter, being in the arsis of the foot, receives the stress of the voice, and becomes long again. Thus, in the foot *ῳ̃ ἐνί*, the syllable *ῳ* is in the arsis, and hence, though one of the omicrons composing the omega is supposed to be cut off before the initial vowel of *ἐνί*, and only a single omicron remains, that omicron is nevertheless lengthened by the stress of the voice falling upon it. On the other hand, in the foot *οἴκῳ̃ ἔν*, the omega is not in the arsis, and hence, after this vowel has lost one of its component omicrons before the next word, there is no stress of the voice upon the other omicron, and therefore it remains short.

used, either in tragedy or comedy. Thus, in Homer, we have *στήθεσσιν* for *στήθεσιν*; *ὀππότερος* for *ὁπότερος*, &c.

V. DERIVATION.

1. Derivatives for the most part follow the quantity of the words from which they are derived; as, *νῑκάω* from *νῖκη*; *τῑμάω* from *τῑμή*.

2. But many derivatives from verbs differ in quantity from the present tenses of these verbs, as being immediately formed from the perfect passive, with a short penult. Thus, *κρῐτής* and *κρῐσις*, though the verb be *κρῑνω*, because they are immediately formed from *κέκριται*, *κέκρισαι*.[1]

VI. COMPOSITION.

1. Compound words generally follow the quantity of their primitives; as, *ἄτῑμος* from *τῑμή*; *μῠοπᾰρων* from *μῦς*, gen. *μῠός* and *πᾰρων*.

2. The privative *α* is commonly short; as, *ἄεργός*, *ἄἔκων*, *ἄθῡμος*, but *ᾱθάνατος* and *ᾱκάματος* are excepted, and, on account of the number of short syllables that follow, and which would make the words otherwise difficult to employ in verse, have the initial *α* always long.

3. The particles *δα*, *ζα*, *αρι*, *ερι*, and *δυς*, are short; as, *δᾰφοινός*, *ζᾰθεος*, *ᾰρῐδείκετος*, *ἔρῐκυδής*, *δῠσαής*.

VII. INCREASE OF NOUNS.

1. A in the increment of nouns is generally short; as, *σῶμα*, *ᾰτος*; *κρέας*, *ᾰτος*; *νέκταρ*, *ᾰρος*; *μέλαν*, *ᾰνος*, &c.

Exceptions.

1. All increments in *ανος* are long except *τάλᾰνος* and *μέλᾰνος*; as, Τιτάν, *ᾱνος*; Πάν, *ᾱνος*.

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1. In the same way, *διατρῑβα*, from *διέτριβον*, the second aorist of *διατρῑβω*; and *παραψῡχή*, from *παρέψῡχον*, the second aorist of *παραψῡχω*.

2. All increments in *ανος*, from nominatives in *αξ* pure, are long; as, *οἶαξ, ᾶκος*; *ῥώαξ, ᾶκρς*; *φλῦαξ, ᾶκος*, &c.

3. A is long in the dative plural of nouns, &c., that have a long penult in the genitive singular; as, *γίγας, αντος, ᾶσι*; *τύψας, αντος, ᾶσι*, &c. But those that are syncopated in the singular have the *a* short; as, *ἀνδρᾰσι, πατρᾰσι*, &c.

2. I is short in the increment of neuter nouns; as, *μέλι, ῐτος*; and in masculines and feminines which have the genitive in *ιος, ιδος*, or *ιτος*; as, *πόλις, ῐος*; *ἔρις, ῐδος*; *χάρις, ῐτος*. But *ἀψίς, βαλβίς, καρίς, κνημίς, σφραγὶς*, and several others, are excepted.

3. I is long in the increment of masculine and feminine nouns which have two terminations in the nominative; as, *δελφίς* or *δελφίν, ῑνος*; *ἀκτίς* or *ἀκτίν, ῑνος*.

4. I is also long in the increment of monosyllables; as, *θίν, θῑνος*; *ἰς, ῑνός*; *λίς, λῑτός*; excepting, however, *τίς, τῐνος*; and *Δίς, Δῐός*.

5. I is also long in nouns in *ις, ῑθος*; *ιψ, ῑπος*; *ιξ, ῑγος*; and *ιξ, ῑκος*; as, *ὄρνις, ῑθος*; *τέττιξ, ῑγος*; *μάστιξ, ῑγος* ("*a lash*"); *φοίνιξ, ῑκος*. Homer, however, has *Θρῄκες* always short.

6. But *ι* is generally short in nouns in *ιψ, ῐβος*; and *ιξ, ῐχος*; as, *χέρνιψ, ῐβος*; *θρίξ, τρῐχος*; *μάστιξ, ῐχος*, "*a gum.*"

7. Υ is short in the increment of monosyllables in *υς, ῠος*; as, *δρῦς, δρῠός*; *μῦς, μῠός*.

8. Υ is also short in the increment of neuters in *υ*; as, *δάκρυ, ῠος*; and in the increment of masculines and feminines in *υς* and *υρ*; as, *νέκυς, ῠος*; *ἰλύς, ἰλῠος*; *ἰχθύς, ἰχθῠος*; and also in the neuter noun *πῦρ, πῠρός*. But *δαδύς, ῠδός* and *κωμύς, ῠθος*, must be excepted.

9. Υ is generally short in the increment of nouns in *υξ* and *υψ*; as, *ὄνυξ, ὔχος*; *Χάλυψ, ὔβος*; except *δοίδυξ, ῦκος*; *κόκκυξ, ῦγος*; *κήρυξ, ῦκος*; *κήϋξ, ῦκος*; *γύψ, ῦπος*; *γρύψ, ῦπος*; while *Βέβρυξ* has either *ῦκος* or *ὔκος*.

10. Nouns of two terminations, in *ης* and *ην*, have *ι* long in the increment; as, *Φόρκυς*, or *Φόρκυν*, *ῦνος*.

VIII. INCREASE OF VERBS.

1. The quantity of the penult in the present and imperfect remains the same through all the voices and moods; as, *κρῑνω*, *ἔκρῑνον*, *κρῑνε*, *κρῑνοιμι*, *κρῑνω*, *κρῑνειν*, *κρῑνων*, *κρῑνοῖμι*, *ἐκρῑνόμην*, *κρῑνου*, &c.

2. Most tenses have the same quantity in the penult as those from which they are formed; as, *ἔτῠπον*, *τῠπῶ*, *ἐτῠπήν*, *τῠπήσομαι*, *τέτῠπα*, *ἐτετῠπειν*.

3. Verbs in *άζω*, *ίζω*, and *ύζω*, increase short in the future; as, *ἁρπάζω*, *ἄσω*; *νομίζω*, *ἴσω*; *κλύζω*, *κλῡσω*.

4. Verbs in *άω*, where *άω* is preceded by a vowel, and all verbs in *ράω*, have the penult of the future long; as, *ἐάω*, *ἐᾱσω*; *ὁράω*, *ᾱσω*; *δράω*, *ᾱσω*.

5. Verbs in *άω*, when preceded by a consonant other than *ρ*, have the penult of the future short; as, *σπάω*, *ἄσω*; *γελάω*, *ἄσω*.

6. Liquid verbs, or those ending in *λω*, *μω*, *νω*, *ρω*, shorten the penult of the future, but in the first aorist active they invariably take either a long vowel or a diphthong; as, *θάλλω*, *θᾰλῶ*, *ἔθηλα*; *τέλλω*, *τᾰλῶ*, *ἔτειλα*; *φαίνω*, *φᾰνῶ*; *ἔφηνα*; *ἁρθύνω*, *ἁρθῡνῶ*, *ἐδάρθῡνα*.

7. Verbs in *ίω*, not proceeding from roots in *ζω*, increase long in the future; as, *κυλῑω*, *ῑσω*; *κονῑω*, *ῑσω*. But *ἐσθίω* has the *ι* everywhere short.

8. Dissyllabic verbs in *ύω* are for the most part long in the future and aorists; as, *δύω*, *δῡσω*, *ἔδῡσα*; *τρύω*, *τρῡσω*, *ἔτρῡσα*. Except *πτύω*, *πτῠσω*, *ἔπτῠσα*; *κύω*, *κῠσω*, *ἔκῠσα*; and one or two others.

9. Polysyllabic verbs in *ῡω*, on the other hand, are for the most part long in the penult of the future and aorist; as, *ἰσχῡω*, *ἰσχῡσω*, *ἴσχῡσα*; *δακρύω*, *δακρῡσω*, *ἐδακρῡσα*.

10. But polysyllables in *ὔω* are for the most part short; as, *ἀνὔω*, *ἀνὔσω*; *ἀρὔω*, *ἀρὔσω*; *ἀφὔω*, *ἀφὔσω*.

11. Verbs in *νω*, which have lengthened forms in *νμι*, for the most part shorten the doubtful vowel; as, *δεικνῡ́ω*, *ἐδείκνῡον*; *μιγνῡ́ω*, *ἐμίγνῡον*. The verbs *φῡ́ω* and *σῡ́ω* are not exceptions to this rule, since they do not furnish complete forms in *νμι*, but only in the second aorist.

12. Polysyllables in *νμι* have the *ν* everywhere short, except in the singular number of the present tense active, and the third person plural of the same tense and voice; as, *ζεύγνῡμι*, *ζευγνῡσι*; but *ζεύγνῡμεν*, *ζεύγνῡτε*, *ζεύγνῡναι*, &c.

13. On the other hand, dissyllables in *νμι* have the *ν* everywhere long; as, *δῦθι*, *δῦναι*, *ἔδῡτε*, &c.

14. The penult of the second future and second aorist is always short; as, *δᾰμῶ*, *λᾰθῶ*, *κρῠβῶ*, *λῐπῶ*; *ἐδᾰμην*, *ἐλᾰθον*, *ἔκρῠβον*, *ἔλῐπον*. With the single exception of the verb *πλήσσω*, which, in the epic dialect, retains the long vowel in the penult; as, *ἐπλήγον*, *ἐπλήγην*.

15. The third person plural in *ασι*, and the feminine participle in *ασα*, are always long; as, *λελοίπᾱσι*, *κεκρύφᾱσι*, *ἑστᾶσι*; *τύψᾱσα*, *γράψᾱσα*, &c.

16. The augment, which, in verbs beginning with *ν* or *ι*, consists merely in lengthening this vowel, makes, of course, the initial syllable of the historical tenses long; as, *ἱκετεύω*, *ἱκέτευον*, *ἱκέτευσα*.

17. The doubtful vowel in the penult of the perfect active strictly follows the measure of the root in the present. Hence the middle syllable is short in most forms which have *α* in the present; as, *γράφω*, *γέγρᾰφα*; but it fluctuates in those with *ι* and *ν*; as, *τρῐ́βω*, *τέτρῐφα*, but *ῥῑ́πτω*, *ἔῤῥῖφα*; and again, *κύπτω*, *κεκῡφα*; but *κρύπτω*, *κέκρῠφα*.

18. The perfect middle, with the exception of those which have *α* in the root, and change it into *ο* (as *τρέφω*, *ἔτρᾰφον*, *τέτροφα*), has usually a long vowel in the penult; as, *ἄγω*,

"*I break*," perfect middle *ἔᾱγα*. So *ἀνδάνω*, *ἔᾱδα*; *πράζω*, *πέπρᾱγα*; *ῥιγέω*, *ἔῤῥῑγα*; *τρίζω*, *τέτρῑγα*; *φρίσσω*, *πέφρῑκα*, &c. But *πέφρᾰδα* and some others are found short, and, in old forms, the first vowel was shortened by position after rejecting the intermediate consonant; as, *βέβᾰα*, *γεγᾰα*, *δειδῐα*, *πεφῠα*.

19. Perfects with what is called the Attic reduplication have usually, in polysyllabic verbs, a short vowel in the penult; as, *ἀλείφω*, *ἀλήλῐφα*; *ὀρύσσω*, *ὀρώρῠχα*, &c. Still, however, in Ionic poets, forms of this kind are occasionally lengthened; as, *εἰλήλουθα*, *ὑπεμνήμῡκε* (*Il.* 22, 491).

20. When *α* is inserted in the third person plural of the perfect or pluperfect, or of the optative, it is always short; as, *ὀρωρέχᾰτο*, *κεκλίᾰται*, *πειθοίᾰτο*, &c.

21. The reduplication before the root of verbs in *μι* is short; as, *τῐθημι*, *δῐδωμι*.

22. In verbs in *μι* the *α* is always short; as, *ἵστᾰτον*, *ἵστᾰμεν*, &c. Except in the third person plural in *ᾱσι*, and in the masculine and feminine participles; as, *ἱστᾶσι*, *ἱστᾶς*, *ἱστᾶσα*.

IX. DOUBTFUL VOWEL IN THE PENULT.

As a general rule, it may be laid down that a doubtful vowel in the penult of Greek words is generally short. Some particular exceptions, however, will here be noted.[1]

I. *Long α in the penult.*

1. In *ᾱ́ήρ* and compounds; *Πτολεμᾶΐς*, *Λυκᾶων*, *Μαχᾶων*, *Ποσειδᾶων*, and the like; *λᾶός* and derivatives; *νᾱός*, *ᾱἶξ*, and compounds; and in verbs in *άω*, when *άω* is preceded by an *ε* or the letter *ρ*; as, *ἐᾶω*, *περᾶω*, *ὁρᾶω*, with their compounds. Still, however, there are several exceptions; as, *κυκᾰ́ω*, *τιμᾰ́ω*, *ἐρυθριᾰ́ω*, *μειδιᾰ́ω*, *σιγᾰ́ω*, *σιωπᾰ́ω*, &c., in which *άω* is not preceded by an *ε* or the letter *ρ*.

1. These exceptions are noted more fully in the larger Prosody.

2. In *ικᾱνω* and compounds. So, also, in *κιχᾱνω* and *φθᾱνω* with Homer and the epic poets, but *κιχᾰνω* and *φθᾰνω* in the Attic tragic writers.
3. In all derivatives from verbs in *άω* pure and *ράω*; as, *θεᾱμα, θεᾱσις, θεᾱτός*; *ὁρᾱμα, ὁρᾱσις, ὁρᾱτός*; *ἰᾱμα, ἰᾱσις, ἰᾱτρος*, &c.
4. In names of nations and proper names; as, *Ἀσιᾱτης, Σπαρτιᾱτης, Τεγεᾱτης*. And also in the feminines formed from them; as, *Ἀσιᾱτις, Μιδεᾱτις*. Add likewise names of rivers, mountains, and islands; as, *Εὐφρᾱτης, Νιφᾱτης, Λευκᾱτης*, &c. But forms of this kind proceeding from short roots have the short vowel; as, *Δαλμᾰτης, Γαλᾰτης*, &c.

II. *Long ι in the penult.*

1. I in the penultimate is long in Homeric feminines, such as *ἀεργῑη, ἀθυμῑη, ἀπιστῑη*, &c., where the Attics have *ἀργῐα, ἀθυμῐα, ἀπιστῐα*, &c. But *ἀνῖα* and *καλῖα* are long in both Homeric and Attic Greek, the Homeric form being *ἀνίη* and *καλίη*. Another term, *κονία* (Hom. *κονίη*), has the penult common in Homeric Greek, but in the singular more frequently long, in the plural always short. In the tragic writers it occurs thrice, and each time with the penult short.
2. I is long in proper names in *ιων*, which shorten the vowel in the genitive; as, *Ἀμφῑων, Δολῑων, Πανδῑων*, gen. *Πανδίονος*. On the contrary, those remain short which take the long vowel in the genitive; as, *Βουκολῑων, Ἡετῑων, Οἰνοπῑων*, gen. *Οἰνοπῑωνος*.
3. Comparatives in *ίων* have the *ι* long in Attic, but short elsewhere; as, *γλυκῑων, κακῑων*, &c.
4. I is long in the penult of verbs in *ίω*, not proceeding from roots in *ζω*; as, *φθῑω, χρῑω, πρῑω, κυλῑω*, &c. But those which had originally a *ζ* in the root are short; as, *ἀτῐω, μαστῐω*, to which add *ἐσθῐω* and *ἀῐω*, though not from such roots.

5. I is long in the penult of verbs in *ίνω*; as, *κλῑ́νω*, *κρῑ́νω*, *πῑ́νω*, *ὀρῑ́νω*, &c. Except *τίνω* and *φθίνω*, which are long in Homer, but short in Attic.

6. I is long in nouns in *ίτη*, *ίτης*, *ίτις*; as, *Ἀφροδῖτη*, *Ἀμφιτρῖτη*, *δωματῖτις*, *πολῖτης*, *ὁπλῖτης*, &c. Except, however, *κρῖτης*, and other derivatives from the perfect passive with a short penult.

III. *Long υ in the penult.*

1. Υ is common in the penult of verbs in *ύω*. Some, however, occur more frequently with the long penult; as, *ἰσχῡ́ω*, *δακρῡ́ω*, *ξῡ́ω*, *θῡ́ω*, *λῡ́ω*; others, again, are found more commonly with the short penult; as, *βρῠ́ω*, *ἀρῠ́ω*, *ἀρτῠ́ω*, *δεικνῠ́ω*, *πληθῠ́ω*, &c.

2. Υ is long in most verbals in *υμα*, from verbs in *ύω*; as, *θῡ́μα*, *κῡ́μα*, *λῡ́μα*, *ἀρτῡ́μα*, *μηνῡ́μα*; except, however, *ἐρῠ́μα*, *πλῠ́μα*, *ῥῠ́μα*, "*a river*," &c., which are invariably short.

3. Υ is long in *θῡ́μος*, "*animus*," and its compounds, *ἀθῡ́μος*, *ῥαθῡ́μος*, &c. But *θῠ́μος*, "*thymus*," has the penult short.

4. Υ is long in the plural cases of the pronoun *συ*; as, *ῡ́μεῖς*, *ῡ́μῶν*, *ῡ́μῖν*, *ῡ́μᾶς*.

5. Υ is long in verbs in *ῡ́νω*; as, *εὐθῡ́νω*, *ὀτρῡ́νω*, *πλῡ́νω*, &c., but not in the future; as, *εὐθῡ́νῶ*, *ὀτρῡ́νῶ*. When, however, they terminate in *έω*, the *υ* is short; as, *πλῠ́νέω*.

6. Υ is long in all verbs in *ύρω*; as, *φῡ́ρω*, *σῡ́ρω*, *κῡ́ρω*, *ἀθῡ́ρω*, &c. But, when they terminate in *έω*, the *υ* is short; as, *κῠ́ρέω*, *μαρτῠ́ρέω*, &c.

7. Υ before *σ* is almost always long; as, *Δίονῡ́σος*, *Χρῡσός*, *Ἀμφρῡ́σος*, *Καμβῡ́σης*, &c. Except verbals in *ῠ́σις*; as, *λῠ́σις*, *ἄνῠ́σις*, &c.

8. Υ is long in derivatives in *ῡ́τηρ*, *ῡ́της*, and *ῡ́τις*; as, *μηνῡ́τηρ*, *μηνῡ́της*, *πρεσβῡ́της*, *πρεσβῡ́τις*.

9. Υ is long in adjectives in ῡτος derived from long verbal roots in ύω; as, ἀδάκρῡτος, πολυδάκρῡτος, ἄτρῡτος, &c.

10. Υ is long in verbs in ῡχω; as, βρῡχω, τρῡχω, and their compounds.

11. Υ is long in the following words; ψῡχη, ψῡχος, ἐμψῡχος, καταψῡχω, &c.

X. DOUBTFUL VOWEL BEFORE THE PENULTIMATE.

The doubtful vowels before the penultimate are generally short. The exceptions to this rule are, however, many in number, and are best learned from a prosodial lexicon.[1]

XI. FINAL SYLLABLES.

I. *Final α, αν, αρ, and ας.*

I. Final α is short; as, τράπεζᾰ, ἶνᾰ, ἱππότᾰ, τέτυφᾰ.

Exceptions.

1. But α pure is long; as, Ἀθήναᾱ, φιλίᾱ, σικύᾱ; except verbals in τρια; as, ψαλτριᾰ; and derivatives from adjectives in ης; as, ἀλήθειᾰ; and also ἱέρειᾰ, ᾠδειᾰ, βασίλειᾰ ("*a queen*"); but βασιλείᾱ ("*a kingdom*") and βασίλειᾱ (adj. fem. "*royal*") have the final vowel long.

2. The Doric α for η is long; as, φάμᾱ, Αἰνείᾱ; and also the Doric genitive in α from nominatives in ας and ης; as, Ἀννίβᾱς, ᾱ; Ἀτρείδης, ᾱ.

3. Words in δα and θα have the α long; as, βασίλινδᾱ, Λήδᾱ, Σιμαίθᾱ, except ἄκανθᾰ and ἤλιθᾰ.

4. Words ending in ρα, not preceded by a diphthong; as, κάρᾱ, πήρᾱ, χαρᾱ, except ἄγκῡρᾰ, γέφῡρᾰ, ὅλῡρᾰ, κέρκῡρᾰ, and the perfect middle of verbs in ρω; as, διέφθορᾰ, πέπορᾰ.

5. Words ending in ρα, with a consonant preceding; as,

1. They are given in full in the larger Prosody.

ἄγρᾰ, πέτρᾰ, ἀκέστρᾰ ; except σφοδρᾰ, σκολοπένδρᾰ, Τανάγρᾰ.

6. All feminines adjectives from masculines in ος ; as, δικαίᾱ ; except δῖᾰ, πότνιᾰ, λᾰ, and μίᾰ.

7. Duals in α, as μουσᾱ ; and vocatives from nouns in ας ; as, Αἰνείᾱ ; or poetical vocatives of the third declension ; as, Λαοδάμᾱ, Πολυδάμᾱ.

8. The accusative in εα, from the genitive (third declension) in εως ; as, Πηλέᾱ, from Πηλέως ; βασιλέᾱ, from βασιλέως ; but, in Homeric Greek, Πηλέᾰ, from Πηλῆος ; βασιλῆᾰ, from βασιλῆος.

9. Nouns in εία, from verbs in εύω ; as, προφητείᾱ, δουλείᾱ.

II. Final αν is short ; as, ᾰν, πάμπᾰν, Αἰᾰν, μέλᾰν, ποίησᾰν, ἔτυψᾰν.

Exceptions.

1. Masculines in αν are long ; as, Τῑτᾱν, παιᾱν.

2. The neuter adjective πᾶν ; and hence the Attics appear to have taken occasion to lengthen here and there the forms compounded with it ; as, ἅπᾶν, ἐπίπᾶν, παράπᾶν. But πάμπᾰν and πρόπᾰν are probably everywhere decidedly short.

3. Adverbs in αν ; as, λίᾶν, ἄγᾶν, πέρᾶν. On the contrary, ὅτᾰν and ὁπότᾰν follow the quantity of the simple ᾰν.

4. Accusatives of the first declension, from a long nominative ; as, φιλίᾶν, from φιλίᾱ ; Αἰνείᾶν, from Αἰνείᾱς. But the accusative in αν from a short nominative is short ; as, ποτνίᾰν, from ποτνίᾱ ; τράπεζᾰν, from τράπεζᾰ.

5. The Doric genitive plural of the first declension in ᾶν, formed by contraction, is likewise always long ; as, μελιᾶν, νυμφᾶν, for μελιῶν, νυμφῶν. So, also,

the Doric forms derived from those in η, or produced by contraction; as, ποιμᾶν, Ποσειδᾶν, Ἀλκμᾶν.

III. Final αρ is short; as, δνᾰρ, νέκτᾰρ, μάκᾰρ.

Exceptions.

1. Monosyllables in αρ are long; as, κᾱρ, ψᾱρ.
2. The adverb γάρ is properly short; but before οἱ and similar words it very often occurs long in epic language, through the force of the following breathing.

IV. Final ας is long; as, Αἰνείᾱς, πᾶς, ἰμᾶς, φιλίᾱς, τύψᾱς, ἡμᾶς.

Exceptions.

1. Words of the third declension, not forming the genitive in αντος; as, μέλᾰς, μέγᾰς, λάμπᾰς, σέλᾰς, κέρᾰς, &c. But τάλᾱς has the final syllable long.
2. The accusative plural of nouns and participles of the third declension; as, Τετᾶνᾰς, τύπτοντᾰς, ποίμενᾰς, φρένᾰς, &c. (but βασιλέᾱς, from βασιλεά). The accusative plural of the first declension, on the other hand, is always long.
3. Adverbs in ας are short; as, πέλᾰς, ἀτρέμᾰς, ἀγκᾰς.
4. Ας is short in the second person of the different tenses which terminate therein; as, ἔστηξᾰς, τέτηξεᾰς, οἶδᾰς, λέλοιπᾰς, πέφυκᾰς.
5. By a license of the Doric dialect, forms in ας, otherwise long, are occasionally shortened, and that, too, even in accusatives plural of the first declension; as, μοίρᾰς (*Theocrit.* 2, 160); αὐτᾰς (*Id.* 3, 2); νύμφᾰς (*Id.* 4, 29).

II. *Final ι, ιν, and ις.*

I. Final ι is short; as, ἰφῐ, ὅτῐ, μέλῐ, τύπτουσῐ, τίθημῐ, &c.

Exceptions.

1. But the abridged form κρῑ (for κρίθη) is long, together with the names of letters in ι; as, ξῑ, πῑ, &c.
2. The paragogic ι, added by the Attic comic poets and orators to certain pronouns and adverbs, is likewise long; as, σύτοσῑ, νυνῑ, σύτωσῑ, &c. So the similar ι in the words ὁδῑ, ταυτῑ, ὁευρῑ, &c.
3. Adverbs ending in ι, and formed from nouns, have the ι either long or short, but more commonly short; such as ἀμοχθί, ἀμαχητί, πανδημί, πανομλί, ἀπονητί, &c. But those which refer to *nations* have the ι always short; as, Σκυθιστῐ, Ἀργολιστῐ, Βαρβαριστῐ, &c.

II. Final ιν is short; as, τύπτουσῐν, ἅρπῐν, πάλῐν, πόλῐν, πρῐν, νῖν, σφῐν.

Exceptions.

1. Final ιν, making ῑνος in the genitive, is long; as, ῥῆγμῑν, ἰκτῖνι.
2. Nouns that have two terminations for the nominative; as, δελφῖν (otherwise δελφῖς), ἀκτῖν, ῥῖν, ῖν, λῖν.
3. The datives plural ἡμῖν and ὑμῖν, though in several instances Sophocles makes ἡμῖν and ὑμῖν, and the epic dialect has also ἄμμῐν, ὔμμῐν.

III. Final ις is short; as, θῆς, τρῐς, πόλῐς, τυραννῐς, &c.

Exceptions.

1. Monosyllabic nouns, and those which have two terminations for the nominative; as, ἲς, λῖς, ῥῖς, κῖς, δελφῖς, ἀκτῖς.
2. Dissyllables which make the penult of the genitive long; as, ἀψῖς, βαλβῖς, κλῆῖς, κνημῖς, κρηπῖς, ὄρνῖς, &c.
3. Polysyllables with two short syllables before the last; as, βατραχῖς, καλαμῖς, κανονῖς, πλοκαμῖς ῥαφανῖς, but not βασιλῐς, ἱκετῐς.
4. Adjectives in ις, compounded from long forms, are like-

wise long in the final syllable; as, *ἀλικρηπίς*, *βαθυκνημῖς*, &c.

III. *Final ν, νν, νρ, and νς.*

I. Final *ν* is short; as, *σῦ*, *γόνῠ*, *γλυκῠ́*, *δάκρῠ*, *ἄστῠ*.

Exceptions.

1. The third person singular of the imperfect and second aorist of verbs in *νμι*; as *ἔδῡ*, *ἔφῡ*; also the second person of the imperative in one of its forms; as, *δείκνῡ*, *ὄμνῡ*.
2. The names of the letters *μῦ*, *νῦ*, and fictitious words; as, *ῡ*, *γρῡ*.

II. Final *νν* is short; as, *σῦν*, *πολῦν*, *βραδῠ́ν*, *ζευγνῠ́ν*.

Exceptions.

1. The accusative of nouns which have *υς* in the nominative; as, *ἰλῦν*, *ἰχθῦν*, *ἰσχῦν*, *ὀφρῦν*, *μῦν*.
2. Nouns that have two terminations for the nominative; as, *Φόρκῡν* (otherwise *Φόρκῡς*); or *ῡνος* in the genitive; as *μόσσῡν*.
3. The first person singular of the imperfect and the second aorist of verbs in *νμι*; as, *ἔφῡν*, *ἔδῡν*, *ἐδείκνῡν*, *ἐζεύγνῡν*.
4. *Νῦν*, "*now*," is long; but *νὺν*, the enclitic, is for the most part short. It is long, however, on several occasions in tragedy, and always long in comedy.[1]

III. Final *νρ* is long; as, *πῦρ*, *μάρτῦρ*. Yet, in the oblique cases, these make *πῠ́ρος*, *πῠ́ρι*; *μάρτῠρος*, *μάρτῠρι*.

IV. Final *νς* is short; as, *βαθῠ́ς*, *κάρῠς*, *πῆχῠς*, *πρέσβῠς*, *βαρῠ́ς*, *ὀξῠ́ς*.

Exceptions.

1. Nouns in *υς*, which have *υος* in the genitive; as, *ἀχλῦς*, *ἰλῦς*, *ἰχθῦς*, *νηδῦς*, *ὀφρῦς*, *πληθῦς*.

1. Ellendt, however, *Lex. Soph. s. v.*, maintains that *νυν* enclitic is never long.

2. Nouns which have two terminations in the nominative; as, *Φόρκῡς*.
3. Monosyllables; as, *μῦς, σῦς*.
4. Terminations of verbs in *νμι*; as, *δείκνῡς* (second person singular present), *δεικνῦς* (participle), *ἐδείκνῡς*, &c.

OF FEET.

I. A foot, in metre, is composed of two or more syllables, and is either simple or compound.

II. Of the simple feet four are of two, and eight of three syllables.

III. There are sixteen compound feet, each of four syllables.

Simple Feet.

Four of 2 syllables.	Pyrrhich	two short syllables	as, *θεός*.
	Spondee	two long syllables	" *ψῡχῆ*.
	Iambus	one short and one long	" *θεᾶ*.
	Trochee	one long and one short	" *σῶμᾰ*.
Eight of three syllables.	Tribrach	three short	" *πόλεμός*.
	Molossus	three long	" *εὐχώλῃ*.
	Dactyl	one long and two short	" *σῶμᾰτᾰ*.
	Anapæst	two short and one long	" *βᾰσίλεῦς*.
	Bacchius	one short and two long	" *ἀνᾰσσεῖ*.
	Antibacchius	two long and one short	" *μᾰντεῦμᾰ*.
	Amphibrach	one long between two short	" *θᾰλᾰσσᾰ*.
	Amphimacer	one short between two long	" *δέσποτῆς*.

Compound Feet.

Sixteen of four syllables.	Choriambus	Trochee and Iambus	" *σῶφρόσυνῃ*.
	Antispast	Iambus and Trochee	" *ᾰμᾰρτῆμᾰ*.
	Ionic a majore	Spondee and Pyrrhich	" *κῦσμῆτόρᾰ*.
	Ionic a minore	Pyrrhich and Spondee	" *πλέῦνέκτῆς*.
	Pæon primus	Trochee and Pyrrhich	" *ᾰστρόλόγός*.
	Pæon secundus	Iambus and Pyrrhich	" *ἀνᾰξῖός*.
	Pæon tertius	Pyrrhich and Trochee	" *ἀνᾰδῆμᾰ*.
	Pæon quartus	Pyrrhich and Iambus	" *θέόγένῆς*.
	Epitritus primus	Iambus and Spondee	" *ᾰμᾰρτῶλῃ*.
	Epitritus secundus	Trochee and Spondee	" *ᾰνθρόφόντῆς*.
	Epitritus tertius	Spondee and Iambus	" *εὐρῦσθένῆς*.
	Epitritus quartus	Spondee and Trochee	" *λῶβῆτῆρᾰ*.
	Proceleusmaticus	Two Pyrrhichs	" *πόλεμῖός*.
	Dispondæus	Two Spondees	" *σῦνδοῦλεῦσῶ*.
	Diiambus	Two Iambi	" *ἔπēστᾰτῆς*.
	Ditrochæus	Two Trochees	" *ὀῦστῦχῆμᾰ*.
	Dochmius	Antispast and long syllable	" *ᾰμᾰρτῆμᾰτῶν*.

METRE.

1. METRE, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules; and in this sense it applies not only to an entire verse, but to a part of a verse, or any number of verses.

2. But a *metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

3. There are nine principal metres; viz., 1. Iambic; 2. Trochaic; 3. Anapæstic; 4. Dactylic; 5. Choriambic; 6. Antispastic; 7. Ionic a majore; 8. Ionic a minore; 9. Pæonic.

4. These names are derived from the feet which prevail in them. Each species of verse would seem originally to have been composed of those feet solely from which it derives its name; and other feet, equal in time, were not admitted until afterward, and then only under certain restrictions.

5. It must be carefully noted, that two feet make a metre in the iambic, trochaic, and anapæstic measures, but that one foot constitutes a metre in all the rest.

6. When a verse consists of one metre it is called *monometer*; when it has two metres, *dimeter*; three metres, *trimeter*; four, *tetrameter*; five, *pentameter*; six, *hexameter*; seven, *heptameter*.

7. From what has just been remarked, it follows that, in iambic, trochaic, and anapæstic verse, a *monometer* consists of *two* feet; a *dimeter* of *four*; a *trimeter* of *six*, &c.; whereas, in all other kinds of verse, a monometer consists of *one* foot, a dimeter of *two*, a trimeter of *three*, &c.

8. Verses are also denominated *acatalectic* when complete; *catalectic* when they want a syllable at the end; *brachycatalectic* when they want two syllables at the end; *hypercatalectic* when they have a syllable over at the end; and *acephalous* when they want a syllable at the beginning.

9. The last syllable of a verse is common, except in anapæstic and greater Ionic measure.

DACTYLIC MEASURE.[1]

1. Dactylic hexameter, or heroic verse, is composed of six feet, the last of which must be a spondee, while the fifth is almost always a dactyl. The first four may be either dactyls or spondees, at the option of the poet. Thus,

γαῖαν ὄμ | οῦ καὶ | πόντον ὄρ | ουσι | δ' οὐρανὸ | θεν νύξ.

2. Sometimes, in a solemn, majestic, or mournful description, the

1. A more enlarged view of the Greek metres is given in the author's Greek Prosody.

spondee takes the place of the dactyl in the fifth foot, and the line is then called a *spondaïc* one; as,

ῶ Αχῐ | λεῦ κĕλē | αῖ μĕ Δῐ | ῖ φῐλĕ | μῦθῆ | σᾶσθαῖ.

3. A short syllable in the beginning of a foot is often made long in epic poetry. The reason is, that, as the first syllable of the foot was pronounced with the rising inflection of the voice in heroic verse, so by pronouncing it, when short, with a sharper tone, it was brought nearer in sound to a long syllable, by which the deficiency in time was scarcely perceived. The following examples show a short cæsural syllable made long at the beginning of a foot:

ναύλοχον | ἐς λίμεν | ᾱ καὶ | τις θεὸς | ἡγεμό | νευεν.
ὀῦν' ἄχος | ἄτλη | τōν ὁ δ' ἄρ | α Τρω | σὶν μενε | αίνων.

II. PENTAMETER.

1. This species of verse consists of two equal portions, each containing two feet followed by a long syllable.

2. The first two feet may be either dactyls or spondees, then comes a long syllable, to which succeed two dactyls, followed by another long syllable. Thus,

ἔρπῡλλ | ὃς κεῖτ | αῖ || ταῖς ĕλῐ | κῶνῐᾰ | αῖ.
τōλμῶ | ἐν δ' ĕρῐσ | αῖ || σκῶπĕς ᾰ | ῆδŏνῐ | σῖν.

3. The pause always takes place after the long syllable in the middle of the verse, marked by the double line in the two examples just given.

4. Another, but less correct[1] mode of scanning pentameters is as follows: the first and second feet either a dactyl or spondee, the third always a spondee, the fourth and fifth anapæsts; as,

οῦτĕ πŏδ | ῶν ᾰρĕτ | ῆς οῦ | τĕ πᾰλαῖσ | μŏσῠνῆς. |

5. A dactylic hexameter and pentameter, alternately succeeding each other, form what is called *elegiac* verse. Thus,

κρῆναῖ | αῖ λῐβᾰ | δēς, τῐ πĕ | φεῦγᾰτĕ; | ποῦ τŏσŏν | ὑδῶρ;
τῖς φλōξ | ᾱĕνᾰ | οῦς || ἔσβĕσĕν | ᾱĕλῐ | οῦ;

III. IAMBIC MEASURE.[1]

1. The only species of iambic verse which we will here consider is the trimeter acatalectic, called also *senarius*, from its containing *six* feet.

2. In the trimeter the iambus is admitted into any one of the six places; and, when all the feet are thus iambi, the verse is called a *pure* iambic one.

1. Consult the larger Prosody.

3. A pure iambic line, however, is not of so frequent occurrence among the tragic writers as what is called a *mixed* one, namely, where other feet are admitted besides the iambus.

4. The reason why other feet were allowed to enter appears to have been, not only to lessen the difficulty of composing, but in order to remove the monotonous and unpleasing effect of a succession of iambi, and also to impart more dignity and elevation to the style.

5. The feet admissible into this measure, besides the iambus, are the spondee, dactyl, anapæst, and tribrach. The rules for their admission are as follows:

1. The spondee is allowed to enter into the *uneven* places, namely, the first, third, and fifth, and into no other.
2. The dactyl is admitted into the first and third places only.
3. The anapæst is admitted into the first place alone, except in the case of a proper name, when it may come into any place but the last, provided the anapæst be all contained within the proper name.
4. The tribrach may come into any place but the last.

6. The following lines may serve to illustrate some of these laws.

ŏ πᾱσ | ῐ κλεῖν || ŏς Οἰδ | ῐποῦς || κᾰλοῦ | μĕνōς. ||
ᾳδῆς | στĕνᾱγ || μοῖς καῖ | γŏοῖς || πλοῦτῖζ | ĕταῖ. ||
μῆτ' ᾰρŏτ | ŏν αὖτ || οἷς γῆν | ᾰνῖ || ĕναῖ | τĕνᾱ. ||
ῐĕρῆς | ĕγῶ || μĕν Ζῆν | ŏς· οἱ || δĕ τ' ἢ | θĕῶν. ||
τĕτᾱρτ | ŏν Ἰππ || ŏμĕδŏντ | ᾰπōστ || εἰλĕν | πᾰτῆρ. ||
μῆτρōς | ζῠγῆν || αἱ καῖ | πᾰτĕρᾰ || κᾰτᾱ | κτᾰνεῖν. ||

7. The double mark in these lines, after every two feet, indicates what is called a *metre*; it having been customary in reciting iambic verses to make a short pause after every second foot. Hence the name *trimeter* given to this species of lines, from their containing each three of these metres.

IV. ANAPÆSTIC MEASURE.

1. The most common species of anapæstic verse is the dimeter. In a system of legitimate dimeters each metre should end with a word, and the system should end with a catalectic verse called the paroemiac, preceded by a monometer acatalectic.

2. This metre admits indiscriminately the dactyl and spondee for the anapæst. But an anapæst ought not to follow a dactyl, to avoid too many short syllables occurring together.

3. In the catalectic verse, or paroemiac, which closes a system, the catalectic syllable should be preceded by an anapæst. There are, however, some verses in which it is joined to a spondee.

4. The last syllable of a verse in this metre, with the exception of the paroemiac, is not common, but subject to the same laws of quantity as if it was found in any other part of the verse.

5. The following is a system of anapæstic dimeters, closing with a paroemiac:

εἶ γᾱρ | μ' ὕπŏ γῆν, || νĕρθĕν | τ' ἄϊδοῦ ||
τοῦ νĕκρŏ | δĕγμŏνŏς || εἷς ἄπĕρ | ᾱντōν ||
τᾱρτᾰρŏν | ῆκĕν, || δĕσμοῖς | ἄλῠτοῖς ||
ἄγρῐῶς | πĕλᾰσᾱς, || ὡς μῆ | τĕ ϑĕōς, ||
μῆτĕ τῐς | ᾱλλōς || τοῖσδ' ĕπĕ | γῆθεῖ. ||
νῦν δ' αἶθ | ĕρῐōν || κῑνῡγμ' | ŏ τᾰλᾱς ||
ἔχθροῖς | ĕπῐχᾱρτ || ᾰ πĕπōνθ | ᾱ.

APPENDIX.

EXCURSUS A.

GREEK ALPHABET.

1. According to tradition, Cadmus brought sixteen letters from Phœnicia into Greece, to which Palamedes, at a subsequent period, added four more, namely, ϑ, ξ, ϕ, χ; and Simonides, at a still later day, increased this number by other four, ζ, η, ψ, ω.

2. The meaning of this tradition evidently is, that the Phœnician alphabet was introduced into different parts of Greece in a more or less perfect shape; that some tribes received all the letters, while others were content with sixteen; that these last-mentioned tribes, however, gradually increased the number of alphabetical characters, by borrowing, at two different epochs, certain letters previously used in the more perfect systems of other Grecian communities.

3. The old sixteen, or primitive Cadmean letters, are supposed to have been the following, the υ being assigned to its true place as the representative of the digamma, and being indicated by the old sign of the digamma, namely, F.

Α Β Γ Δ Ε F Ι Κ Λ Μ Ν Ο Π Ρ Σ Τ.

4. A change, however, subsequently took place as regarded the introduction of Υ, which was formed from the Fαῦ, or digamma, by splitting its upper part. This new letter was then placed after the T, while the F itself was omitted.

5. The Ionians first adopted all the twenty-four letters, and of them first the Samians, from whom they were received by the Athenians; but it was not till after the Peloponnesian War, in the archonship of Euclides (B.C. 403), that they were used in public acts. Hence the twenty-four letters are called Ἰωνικὰ γράμματα, and the old sixteen Ἀττικὰ γράμματα.

6. In the most ancient times, according to Pausanias (5, 25), the Greeks, like the Orientals, wrote from right to left. They soon began, however, to write the first line from the left to the right, in the second from the right to the left, and so on alternately. This was called βου-

στροφηδόν, from its resembling the mode in which the ox turns with the plough. So the laws of Solon were written. But, as early as the time of Herodotus, it was the established custom to write from left to right.

EXCURSUS B.

DIGAMMA.[1]

1. The whole subject of the digamma rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun *οὗ, οἱ, ἕ*, and also *εἶδω, ἔοικα, εἰπεῖν, ἄναξ, Ἴλιος, οἶνος, οἶκος, ἔργον, ἶσος, ἕκαστος*, with their derivatives, have in Homer the hiatus so often before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and, in most of the remaining cases, can be easily and naturally accounted for. These same words have also, in comparison with others, an apostrophe very seldom before them; and, moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered short than before other words.

2. From an attentive examination of the subject, the illustrious Bentley was led to conclude, that the words before which these deviations from the usual rules of prosody took place, although beginning with a vowel, must have been pronounced at least, if not written, as if beginning with a consonant. He recollected that some ancient grammarians mentioned a letter as more particularly used by the Æolians or most ancient Greeks; and that its existence might be traced in the changes which some Latin words, derived from the Æolic Greek, had undergone; as, *οἶνος, vinum; ἶς, vis; οἶκος, vicus; ἦρ, ver*. The letter alluded to, which, from its form, has the name of *digamma* or *double gamma* (Ϝ), is yet to be seen in some ancient inscriptions and on coins; and it supplies the data for resolving the cases of metrical difficulty, where the lengthening of a short syllable uniformly takes place before particular words.

3. Let us examine some of the instances which are found at the very opening of the Iliad. *Ἀτρεΐδης τε ἄναξ ἀνδρῶν* (*v.* 7); *Ἀγαμέμνονι ἥνδανε θυμῷ* (*v.* 24); *Ἀπόλλωνι ἄνακτι* (*v.* 36); *ὁ δ' ἦιε νυκτὶ ἐοικώς* (*v.* 47); *θαρσήσας μάλα, εἰπὲ* (*v.* 85). In all these cases, according to the practice of the language in the days of Attic purity, the short vowel ought to have been elided before *ἄναξ, ἥνδανε*, &c. But if we write Ϝαναξ, Ϝηνδανε, &c., or fancy the words pronounced ϝαναξ, ϝηνδανε, ϝεϝοικώς, ϝειπέ, &c., the difficulty will in a great degree disappear.

1. *Buttmann, Ausf. Gr. Sprachl.* p. 27.—*Buttmann's Larger Gr. Gr.* p. 28, *Robinson's transl.*—*Maltby's Greek Gradus*, p. xi., *seq.*

EXCURSUS C.

ACCENTS.

1. In every polysyllabic word, one syllable is to be regarded as the fundamental or radical syllable, or, in other words, that which contains the *principal idea* of the word. The rest, on the contrary, which are prefixed or appended to the fundamental syllable in the formation of words, are, in respect to the idea, of less weight.

2. The ascendant importance of the fundamental syllable of a word is, in every independent language, indicated by a *sharpened elevation* of the voice in its pronunciation; as, for example, *du* in *duty*, or *set* in *beset*.

3. This elevation of the voice in pronouncing one syllable of a word is called the *tone* or *accent* (*προσῳδία*, *accentus*), which can occur only *once* in each word, and of itself is one and the same in all words, namely, the *acute* or *elevated* accent (*προσῳδία ὀξεῖα*, *accentus acutus*). As a sign for this, use is made of a stroke from right to left (ʹ); as, for example, *λόγος*.

4. In comparison with the accented or elevated syllable, all syllables of a word which are not accented must be spoken with a *depressed* or unelevated accent (*προσῳδία βαρεῖα*, *accentus gravis*). This depressed or grave accent is represented by an opposite sign, namely, a stroke from left to right (ˋ); so that *λόγος* was in fact *λόγὸς*. But, because every syllable of a word which has not the acute accent is necessarily to be spoken with the depressed tone, the sign for the grave is not used, but these syllables remain unmarked.

5. As an indication of the proper grave, therefore, is unnecessary, its sign is used for another purpose, namely, to mark what is called the softened acute at the final syllable of words in a continued discourse, and of which mention will presently be made.

6. If two vowels, the first of which has the acute, the second the grave, are united into one sound, this long sound receives a sign, which is formed by the union of those two, namely, (ʹˋ) or (ˆ); for which, however, a twisted line (˜) is more conveniently used,[1] indicating that the accent is to be lengthened in the pronunciation (*προσῳδία περισπωμένη*, *accentus circumflexus*); as, for example, *δῆλος* for *δέελος*, *σῶμα* for *σόδμα*.

Position of the Accents.

In order to accentuate a Greek word correctly, it is necessary, 1. to determine the syllable on which the accent rests; and, 2. to know the sign by which, according to the nature of that and the remaining sylla-

1. In the Porsonian type a semicircular mark is employed; as, *σῶμα*.

bles of the word, the accent is to be indicated. Concerning these two points, we shall here briefly assign what admits of accurate definition.

I. *Determination of the accented syllable.*

1. A Greek word can have its tone or accent only on one of the last three syllables.

2. In simple radical words (that is, those which are formed with a definite termination from an existing root, and not derived from a word already formed) the accent rests on the radical syllable; thus, root λεγ, whence λέγω, "*I say*;" λέξις, "*expression*;" λόγος, "*speech*."

3. In words which are derived from others, either by a prefix or an appended termination, the accent usually rests on the supplemental part (because this, as the sign of distinction from the radical word, defines the idea); thus, from λόγος is derived ἄλογος, "*speechless*;" from κάρπος, "*fruit*," come ἄκαρπος, "*fruitless*," and εὔκαρπος, "*fruitful*;" from λέγω are derived λεκτός, "*said*," and λακτέος, "*to be said*;" from θήρ, "*an animal*," is derived θηρίον, "*a wild beast*."

4. The nature of the final syllable has a decisive influence on the position of the accent; namely, if the final syllable of a word be long by nature, the accent cannot lie farther towards the beginning of the word than on the penultimate syllable. For a long syllable being equal to two short ones, if the accent were placed on the antepenult when the last syllable is long by nature, it would be placed, in fact, four places back from the end, whereas it can never go farther back than three.

The following cases, however, are to be noted as exceptions from this last rule.

1. The ω which the Attic and Ionic dialects make use of in declension for the ο of the other dialects has no influence on the position of the accent. It is right, therefore, to accentuate ὑπέρπλεως (Attic and Ionic for ὑπέρπλεος); ῥινόκερως, "*a rhinoceros*;" δυνάμεως, "*of power*;" Ἀτρείδεω, "*of Atrides*."

2. The same exception holds good of the syllables αι and οι, as terminations in declension and conjugation. Hence we properly accentuate τράπεζαι, "*tables*;" λέγεται, "*it is said*;" ἔλαφοι, "*stags*." The termination of the third person singular of the optative, however, again forms an exception to this, and, being the result of contraction, is long as regards the accent. We are therefore to accentuate ἐκφέροι, not ἐκφεροι, from ἐκφέρω; νικήσαι, not νίκησαι, as the optative of νικάω.[1]

1. From these fundamental rules numerous exceptions are found in Greek, which are best learned from actual reading and a good lexicon.

5. Some small words are so unimportant of themselves, that, in discourse, they almost unite their sound with the following word, and, therefore, remain unaccented. These are the forms *ὁ, ἡ, οἱ, αἱ*, of the article, besides the prepositions *εἰς* or *ἐς*, *ἐν* or *εἰν*, *ἐκ* or *ἐξ*; the conjunctions *εἰ*, *ὡς*, and the negative *οὐ, οὐκ, οὐχ*. These are called *ἄτονα*, "*toneless*," or *προκλιτικά*, "*proclitic*." Some of them, on a change of signification or position, receive the acute, namely, 1. the adduced forms of the article, when used as pronouns; 2. *ὡς*, when it either stands for *οὕτως*, "*thus*," "*so*," or in the signification "*as*" or "*like*," is placed after the chief word; as, *κακοὶ ὡς*, "*as cowards*" or "*coward-like*; 3. *οὐ* or *οὐκ*, when it directly denies, without an additional word, like the English "*no*," or is placed after the word which it negatives.

II. *Sign of the accent according to the nature of the syllables.*

If the syllable on which the tone rests is known, the question then is, with what sign it is to be accented. Concerning this the following rules obtain:

1. The acute can stand on each of the last three syllables; as, *κακός*, "*bad*;" *πόλις*, "*a city*;" *ἄνθρωπος*, "*a man*." But it can stand on the third syllable from the end only when the last syllable is short by nature; thus, *ἀνθρώπου, ἀνθρώπῳ, ἀνθρώποις*, although the nominative is marked *ἄνθρωπος*.[1]

2. The circumflex can only stand on a syllable long by nature, and only on the final or penultimate syllable, but never on the penultimate unless the final syllable is short by nature; thus, *Περικλῆς*, "*Pericles*;" *κακοῦ*, "*of evil*;" *χῶρος*, "*space*;" *λεῖπε*, "*leave*." On the contrary, *λείπειν*, "*to leave*;" yet *λεῖψαι, χῶροι*, according to rule 2, § 4 of the previous head.

3. The mark properly belonging to the grave accent appears only on the last syllable of words standing in a continued discourse, as a sign of the softened tone of the acute. Thus, *ἀνήρ*, "*a man*;" *ἀγαθός*, "*brave*;" but in connected discourse, *ἀνὴρ ἀγαθὸς οὐ φεύγει*, "*a brave man fleeth not away*."

4. The intimate connexion of discourse, which would be interrupted by the sharpened pronunciation of the acute on the final syllable of a word, alone renders necessary the transition of the acute into the grave. This change, therefore, must not take place before one of the greater signs of interpunction (period and colon); nor even before a comma, when it indicates a really distinct member of a proposition. But we

1. For the double exception to the rule, that the acute can stand on the antepenult in case only of a short final syllable, see rule 2, § 4 of the previous head.

also use the comma in assigning nearer definitions, and predicates, before relatives and before expositive or intentional particles, where evidently the internal connexion of the discourse must not be interrupted, and in this case, in Greek, the sign of the acute must not be placed on the final syllable before the comma. Thus, it is proper to write, *τί δέ, ἦν χρήματα πολλὰ ἔχῃ τις*; and, in like manner, *οἱ μὲν ἀγαθοί, οἱ δὲ κακοί*, because here is a perceptible cæsura in the discourse; but *πατὴρ, ὃς ἔδωκε*, and *ἔλεγε πολλὰ, ὡς, κ. τ. λ.*, because here no abrupt separation of the single members of the proposition occurs.

5. If the third syllable from the end is accented, it always possesses the acute.

6. If the final syllable is accented, it always bears the acute (or, in continued discourse, the grave), except when it arises by contraction, or forms the genitive and dative of the first two declensions, or belongs, as the termination, to adverbs in *ως*. Thus, *βασιλεύς*, "*a king*," but *βασιλεῖ* (contracted from *βασιλέϊ*); *κακός, κακή, κακόν, κακούς*, but *κακοῦ, κακῆς, κακοῦ, κακῷ, κακῇ, κακῶν, κακοῖς* (as genitive and dative of the first two declensions); *κακῶς*, an adverb.

7. Every dissyllabic word whose penult is long by nature, and followed by a short final syllable, is marked with a circumflex on the penult; as, *χρῆμα, χῶρος, τεῖχος, κεῖσθαι*.

8. Words have denominations according to the position of the accent. If the final syllable bears the acute, the word is called an *oxytone* (*ὀξύτονον*), as, for example, *κακός*; if the circumflex, a *perispome* (*περισπώμενον*), as, *ποιεῖν*; if the final syllable is unaccented, the word is a *barytone* (*βαρύτονον*). If the accent rests on the penult as an acute, the word is *paroxyton* (*παροξύτονον*), as, *νόμος*; if as a circumflex, *properispome* (*προπερισπώμενον*), as, *σῶμα*; and, lastly, if the acute stands on the third syllable from the end, the word is *proparoxytone* (*προπαροξύτονον*), as, *ἄνθρωπος*.

III. *Change of Accents.*

1. If a word possessing an accent experiences such a change, by declension, or conjugation, or composition, that either the number or measure of its syllables is increased, the accent also is usually changed. These changes of the accent are of a threefold kind, namely:

1. The accent remains on the syllable on which it stands, but is itself altered, and becomes,

(A.) An acute from a circumflex; as, *σώματος*, from *σῶμα*; *χώρου*, from *χῶρος*; *κείμεθα*, from *κεῖσθαι*.

(B.) A circumflex from an acute; as, *φεῦγε*, from *φεύγω*.

2. The accent advances towards the end of a word,

(A.) If the word is increased by the annexation of syllables, so that the original accented syllable has more than two syllables between it and the end of the word; as, *ἀνθρώποισι*, from *ἄνθρωπος*; *βελέεσσι*, from *βέλος*; *πινόντων*, from *πίνω*; *ἐστελλέσθην*, from *στέλλω*.

(B.) If the word receives a termination which always or usually has the accent; as, *τετυφώς*, *τετυφέναι*, *τυφείς*, *τετυμμένος*, all formed from *τύπτω*; *θηρός*, from *θήρ*; *κίος*, from *κίς*, &c.

(C.) If, in the change of a word, the final syllable, which was before short, becomes long; as, *ἀνθρώπου*, from *ἄνθρωπος*; *ἑτέρου*, from *ἕτερος*; *πραγμάτων*, from *πρᾶγμα*.

3. The accent is drawn back towards the beginning of a word. This takes place,

(A.) If the word receives additions at the beginning, or if the cause is removed which held the accent on the penult; as, *ἔτυπτον*, *ἔτυπτε*, from *τύπτω*; *παίδευε*, from *παιδεύω*; *ἄφιλος*, from *φίλος*; *σύνοδος*, from *ὁδός*.

(B.) If, in dissyllable words, the final syllable, which should bear the accent, is dropped on account of a succeeding vowel; as, *φήμ' ἐγώ* for *φημί*; and *πόλλ' ἔπαθον* for *πολλά*; *δείν' ἔτλην* for *δεινά*.

But prepositions and particles, when the accented final vowel is dropped, remain unaccented; as, *ἐπ' αὐτόν* for *ἐπί*; *παρ' ἐμοί* for *παρά*; *ἀλλ' ἐγώ* for *ἀλλά*; *οὐδ' ὀλίγον* for *οὐδέ*.

IV. *Recession of the accent to a preceding word.*

1. Several small words unite themselves so closely, in respect to sense, with the preceding word, that they must be blended with it, as it were, in pronunciation. For this reason they throw back their accent on the preceding word, and hence derive the name of *enclitics* (*μόρια ἐγκλιτικά*).

2. Such enclitics are: the indefinite pronoun *τις*, *τι*, through all the cases; the oblique cases of the personal pronouns, *μοῦ* or *μεῦ*, *μοί*, *μέ*, *σοῦ* or *σεύ*, *σοί*, *σέ*, *οὗ* or *ἕο*, and *ἕθεν*, *οἱ*, *ἑ*, *μίν*, *νίν*, *σφέ*, *σφωέ*, *σφωίν*, *σφέων*, *σφισί* or *σφισίν*, and *σφίν*, *σφέας*, *σφέα*; together with the present indicative of *εἰμί* and *φημί* (except the second person singular *εἶς* or *εἰ*, "*thou art*;" *φής*, "*thou sayst*);" and, lastly, the adverbs and particles *πώς*, *πώ*, *ποί*, *πή*, *πού*, *ποθί*, *ποθέν*, *ποτέ*, *τέ*, *τοί*, *γέ*, *κέ* (or *κέν*), *θήν*, *νύ* (or *νύν*), *πέρ*, *ῥά*.

3. All these words throw back their accent, as acute, on the last syl-

lable of the preceding word; but the accentuation of that preceding word decides whether this accent must be expressed or not. Concerning this point the following rules must be observed:

(A.) If the preceding word is accented on the first syllable, or is marked with the acute on the penult, the enclitic loses its accent without farther change of the preceding word; yet it is evident that the grave becomes an acute, because, properly, the enclitic unites itself immediately to the preceding word, and the accent syllable is therefore no longer to be considered as standing at the end of a word. Thus, we write *ἀνήρ τις* (as if it were *ἀνήρτις*); *ἀγαθός τε καλός τε*; *φιλῶ σε*; *μαθητῶν τινων, ἀνδρα τε, φίλος μου.*

But, in the last case, when the preceding word has an acute on the penult, dissyllabic enclitics retain their proper accent; as, *ἦν λόγος ποτὲ ἐναντίος σφισίν.*

(B.) If the preceding word is accented with a circumflex on the penult, or an acute on the antepenult, the accent, thrown back from the enclitic, stands as an acute on the final syllable; as, *ἄνθρωπός ἐστι θνητός*; *ὁ Κροῖσος ποτε ἔλεξεν.*

If several enclitics follow one another, the preceding always takes the accent of the succeeding, and the last only remains unaccented; as, *εἴ τίς τινά φησί μοι παρεῖναι.*

(C.) The enclitic retains its accent (1.) in personal pronouns after a preposition; as, *περὶ σοῦ, παρὰ σοί, πρὸς σέ*; and, in this case, the longer forms of the pronoun of the first person, *ἐμοῦ, ἐμοί, ἐμέ*, must always be used; as, *ἐξ ἐμοῦ* (not *ἐκ μοῦ*); *ἐν ἐμοί* (not *ἐν μοί*). (2.) In the verb *ἐστί* (which then draws back its accent to the root), when it is used in the emphatic signification "*there is*," "*there exists*," "*it is situated*," or else stands followed by an infinitive, for *ἔξεστι*, "*it is possible*," "*it is permitted*," "*one can*;" as, for example, *Θεὸς ἔστιν*, "*there is a God*;" *ἔστιν οὕτως*, "*it is so situated*;" *ἔστιν ἰδεῖν*, "*one can see.*"

4. From the enclitics adduced under § 2 must yet be distinguished the particles *δέ* and *θέ* or *θέν*, which entirely lose their independence, and become incorporated with the preceding word. Strictly considered, in annexing these particles to a word, the given rules of inclination ought also to be observed. On the contrary, *θέ* or *θέν* is usually regarded as any other appended termination; and thus we write *οἰκοθεν*, not *οἰκόθεν* (from *οἶκος*). In the particle *δέ*, however, two cases are to be distinguished; thus, if it is annexed to forms of nouns, it has the same influence as every other enclitic, and hence we write *οἰκόνδε* (from *οἶκος*),

Ἀιδόςδε (from Ἀΐς), δόμονδε (from δόμος). But if it is annexed to demonstrative pronouns, the accent of the principal word advances towards that of the particle, and passes into the syllable immediately before δε; as, τοσός δε (from τόσος), τοιός δε (from τοῖος). And this accent thus retains itself regularly through all the cases and forms; consequently we write τοσῇδε, τοσοίδε, τοσούςδε; but τοσαῦδε, τοσῷδε, τοσῇδε, τοσοῖςδε.

EXCURSUS D.

DIALECTS.

1. Of the primitive language of the Greeks the most traces are left to us in their epic poems, the oldest monuments of the language of this people. The peculiar mode of speech observed in these is called the *epic dialect*. Its basis formed the old national language of the Greeks, which the poet, however, for his own purpose, variously modified and enriched. Its principal characteristic is a rhythmical harmony and a powerful fulness of tone.

2. The epic dialect is expressed the most purely and in a perfect form in the poems of Homer and Hesiod. The rest formed themselves according to the model of these two, particularly of Homer. The most eminent of them are, Theognis and the other gnomic poets, Apollonius of Rhodes, the author of the poems extant under the names of Orpheus, Quintus Smyrnæus, and Nonnus.

3. Since the epic language was derived from the stores of the general national language, and variously enriched by the poet himself; since, moreover, the dialect found in the oldest epic remained in after times appropriated to this species of poetry, and thus was continually advanced in civilization and culture by new admixtures; it is natural, therefore, that it should not appear as a complete and finished whole, but should betray in its single parts many deviations and irregularities.

4. If the basis of the epic is the old primitive language of the Greeks, and the primitive contains all the germes of the subsequent development of a language, we may easily conceive how this dialect should evince divers traces of all the peculiarities which afterward were individually cultivated and retained in the single dialects. Thus, in epic occur Æolisms, Dorisms, Atticisms, and the like, as fundamental peculiarities of the Greek language. But it is erroneous to regard the epic language, on that account, as a mixture of all the dialects; as, on the other hand, it is wrong to confound it with the Ionic, from the circumstance of its having many fundamental peculiarities in common with that dialect.

The same obtains of Æolisms, Dorisms, Ionisms, and Atticisms in all cases where reference is made to them by grammarians and commentators.

5. The Hellenes, who migrated through Thrace into the country afterward called Hellas, were divided into several tribes, whereof two, the Dorians and Ionians, chiefly extended themselves. Each of these tribes cultivated an independent and peculiar character in language, as well as in manners and mode of life, and after their names we denominate the two principal dialects the *Doric* and *Ionic*.

6. The Dorians, the most powerful of the Hellenic tribes, preserved their dialect, which was widely diffused as the common language in Hellas proper and the colonies, pure from foreign intermixture, but did little for the particular advancement of their language. Hence the Doric dialect exhibits the most harshness in its forms of words, and a flatness of tone from the frequent use of the dull sound A, a peculiarity termed in Greek πλατειασμός. Besides this dialect, the *Æolic* also was formed according to the model of antiquity, and had many peculiarities in common with the Doric, whence it was considered as a refined collateral form of the same, cultivated particularly for the use of the poets.

7. The Doric and Æolic dialects became and continued to be the language of lyric and bucolic poetry. The character of the Doric is most purely expressed in the odes of Pindar; while those of Alcæus, Sappho, and Corinna exhibit rather the Æolic mode. The Doric is purer in the Idyls of Theocritus. In the lyric parts of the Attic tragedies also an approach to the sound of the Doric dialect has been preserved. Fragments of the Pythagorean philosophy furnish the only specimens of Doric prose.

8. Besides these, several dialects sprung up in the mouth of the people as individual varieties of the generally-diffused Doric dialect. But their peculiar character is, for the most part, known only from insulated expressions and short sentences, which are adduced in historians and comic poets. The most celebrated and extensive of them are the *Laconian*, *Bœotian*, and *Thessalian* dialects, and, next to these, the *Sicilian*.

9. The Ionians, driven from their settlements by the Dorians, betook themselves principally to Attica, and, when that barren country was unable to support the multitude of inhabitants, to the opposite coast of Asia. Under the mild climate of Lesser Asia, the form of their language became mild and soft, and nearly allied to the epic. Thus was developed the *Ionic dialect*, the principal characteristic of which is a softness of expression, acquired from the frequency of vowels and the solution of harsh syllables by interposed sounds. Herodotus and Hippocrates wrote in this dialect.

10. The numerous peculiarities common to the Ionic with the epic

dialect have occasioned the latter also to be denominated Ionic; although with this distinction, that the appellation of *Old Ionic* is given to the epic, but to the Ionic that of *New Ionic*.

11. The language of the Ionians who remained behind in Attica proceeded differently in its formation; and hence arose a new dialect, the *Attic*, which observed an intermediate course between the Doric harshness and Ionic softness, adopting a perfect rotundity in its forms of words, and the greatest pliancy in their construction. The political consequence and the high pitch of intellectual culture to which Athens arrived, gave a wide circulation to this dialect, and the considerable number of eminent writings which are composed in it, and have been preserved, determine it for the groundwork in the study of the Greek language.

12. The most celebrated works written in the flourishing period of the Attic language and culture are, the historical books of Thucydides, the historical and philosophical writings of Xenophon, the philosophical books of Plato, and the orations of Demosthenes, Æschines, Lysias, Isocrates, &c., besides the tragedies of Æschylus, Sophocles, and Euripides, and the comedies of Aristophanes.

13. That peculiarity which the single Grecian states had preserved in language and manners disappeared with the general decline of their freedom. Athens, however, for a long time continued the chief seat of liberal information; and the Attic dialect, as the purest and most widely diffused, became the court language of the now ruling Macedonians, and, by degrees, the general language of writing and the people. Hence it necessarily followed, that much of the old peculiarity of this dialect was sacrificed, and many innovations were introduced in expression and inflexion. This language, formed on the basis of the Attic dialect, is comprehended under the name of the *common dialect*. The authors of this period, however, endeavoured to exhibit the Attic dialect pure and uncorrupted, according to the early models, although many peculiarities of more modern times are interspersed throughout their writings. Hence their style has received the appellation of the *later Attic*.

14. Writers of this class are, Aristotle, Theophrastus, Pausanias, Apollodorus, Polybius, Diodorus, Plutarch, Strabo, Dionysius of Halicarnassus, Lucian, Ælian, Arrian, &c.

15. In Macedonia the Greek language was mingled with much foreign alloy; and, thus corrupted, it spread itself, with the extension of the Macedonian empire, over other barbaric nations. Hence arose what may be denominated the *Macedonic dialect*.

16. Alexandrea was a colony of liberal information under the Macedonian rulers. There a circle of learned men assembled together, and

made it their chief study to preserve the purity of the genuine Attic dialect by rejecting all modern accessions, although their style also fell short of the ancient models. But the Greek language underwent a peculiar reformation by the translators of the Old and the authors of the New Testament, who designated by Greek expressions things of oriental conception and application. As this style occurs only in the Scriptures and some Christian writers, it has been called the *ecclesiastical* dialect, while others have preferred the epithet of *Hellenistic*.[1]

17. By degrees, the old Greek language, under the influence of various causes, so far degenerated in the mouth of the people, and was deformed by so much heterogeneous admixture, that it gave rise to the new Greek, which has almost entirely exchanged the primitive character of the old for that of the more modern tongues, and still continues, in ancient Greece, as the language of the country.

1. From the Greek ἑλληνίζειν, whence comes ἑλληνιστής, as referring to one who speaks after the Greek manner, and, in the present case, to an Oriental *trying to speak Greek*.

THE END.

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